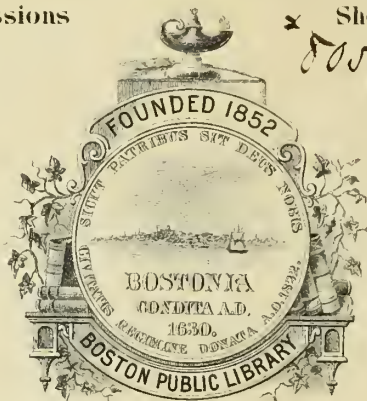


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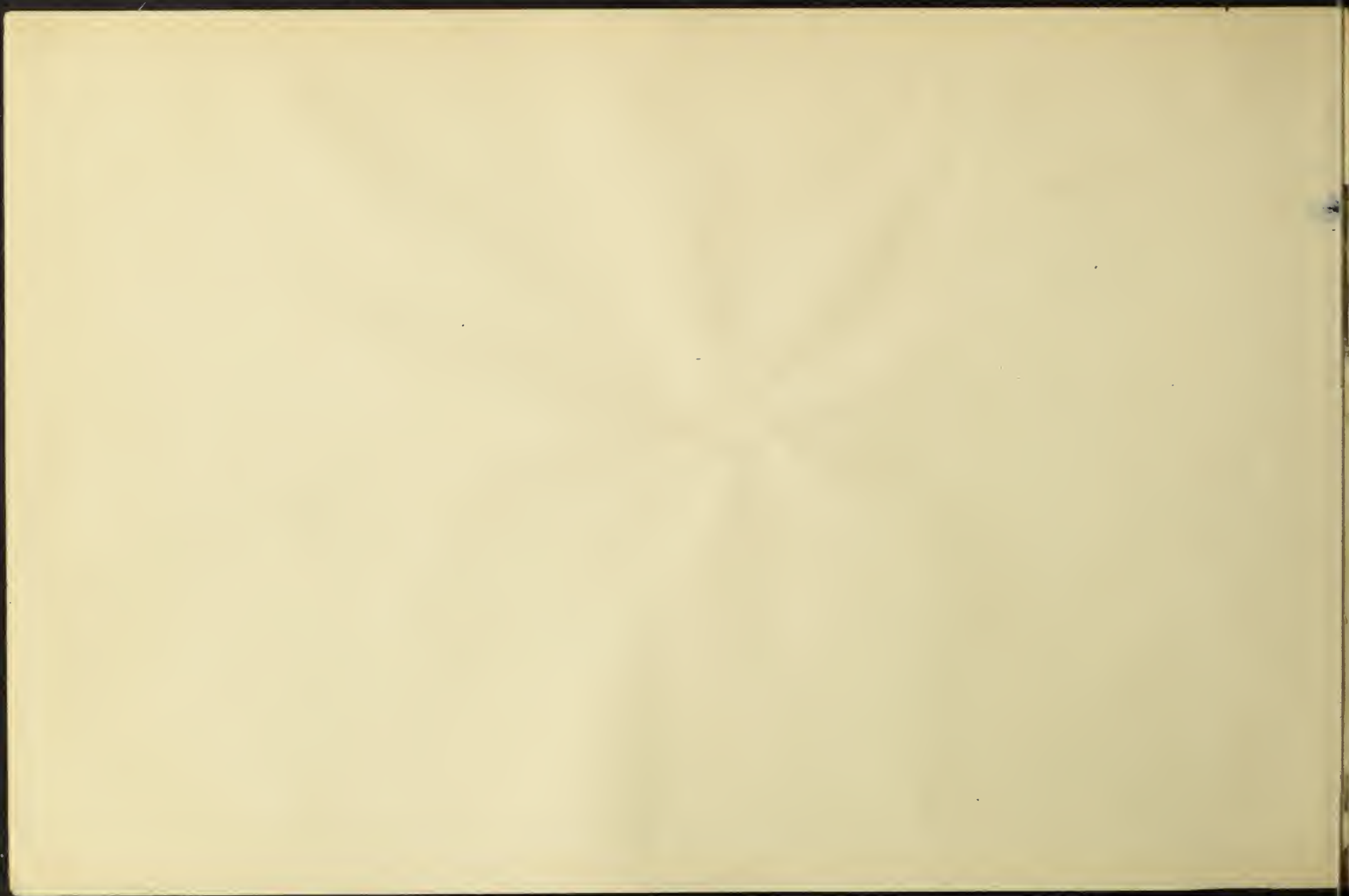
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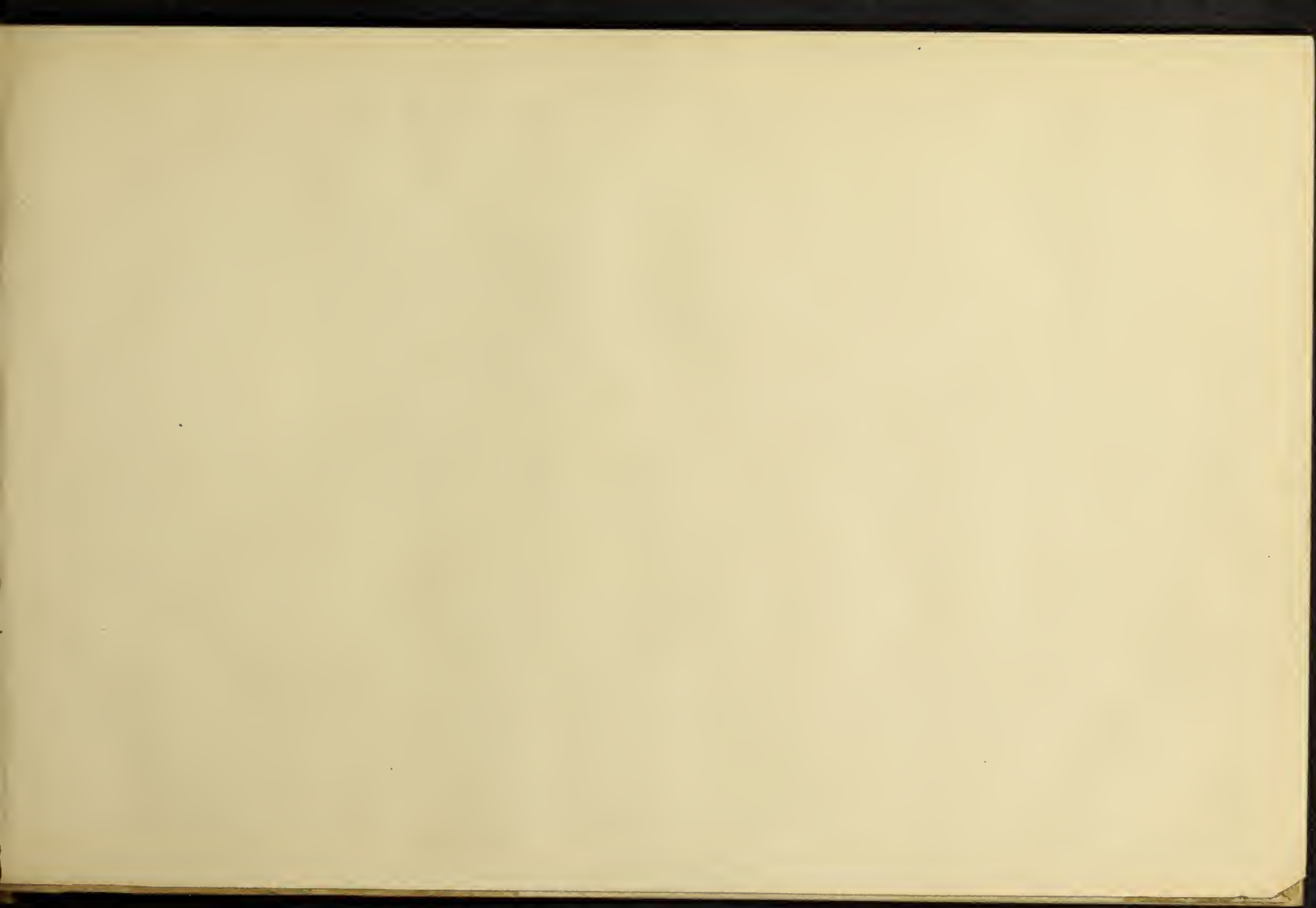
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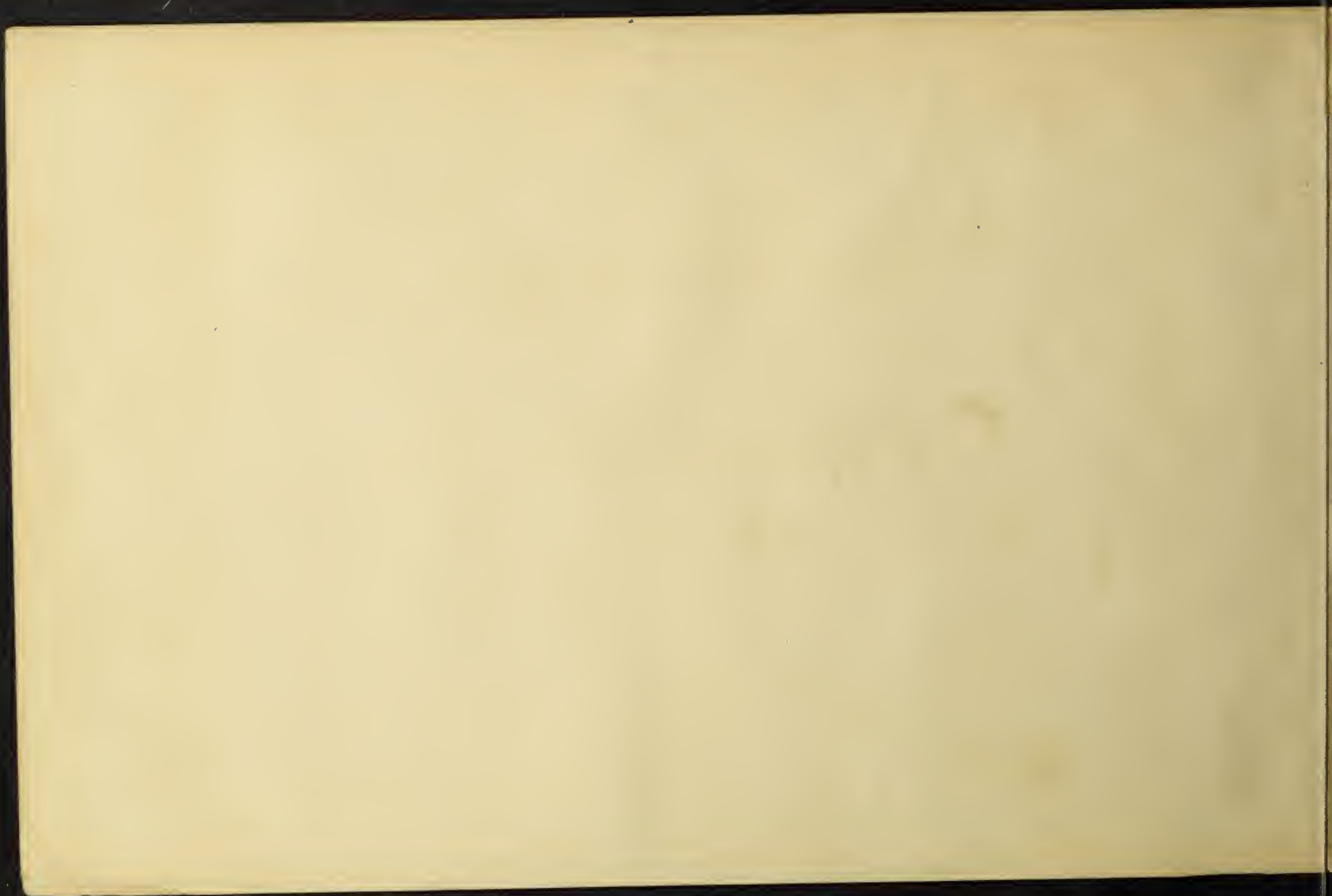
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May 1, 1895

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A NEW FLUTE PRECEPTOR.

MUSIC, since the earliest Ages has been considered not only a Divine Institution, but a Principal part of a liberal Education, and claims the attention of all those who have it in their power to acquire a Knowledge thereof; — The Flute, from its delicacy and sweetness of Tone, merits an equal share of admiration with other Instruments, and is capable of great Musical Expression.

Of holding the Flute.

The first thing to be learned is holding the Flute in a proper manner, the learner is to take the Flute in the left hand, in such a manner that the thumb may be placed a little below the first finger when applied to the first hole, the second joint bent or arched, the second finger a little more so, the third in an oblique direction without any arch or bend, taking care that the little finger does not rest on the Flute. The thumb of the right hand must be placed under the fourth hole; taking care the little finger or on no account touch the Flute, but should support itself over the D sharp key, keeping the ends of the Flute nearly parallel to each other; Observing always to stand or sit with the body and head upright.

Of the Embouchure or blowing the Flute.

The Flute is to be placed between the under lip and chin, that the plug or Embouchure may touch the middle of the under lip, but not to cover any considerable

part of the hole; the Flute must then be pressed strongly against the under lip in order to form a proper aperture; on the management of which every thing depends: in the first place draw the lips backwards much in the same manner as is done in smiling, which tension will form a small aperture or opening in the centre of the lips, through which the breath must pass perpendicularly down, from the mouth to the chin, after once making the Flute sound the continuance of it will depend on the firmness of the lips, being kept in their proper place, make the flute vibrate with the top joint only, after bringing out a clear and smooth tone, add the middle joint to the rest of the Instrument, then put the first finger of the left hand on its proper hole, then add the second, and by degrees the others; the pupil will observe he will probably fail in tone for some time, as some of the fingers may not exactly cover their holes; as he proceeds to the lower tones of the Flute, he must draw his lips back more and more, which will greatly facilitate the entrance of the breath, it is also recommended to blow each note, until he can bring out the tone with ease, and be able to continue it for some time, clear and smooth, keeping the holes of the Flute on a line with each other, turning the foot or lower joint inward, that the little finger may reach the Key with ease.

The following Scale should be perfectly well practised upwards and downwards as far as double D, in Alt, so as to be able to know and tell their proper Names in any Tune or Lesson. The higher Notes may be studied at leisure. The seven Figures represent the lower holes of the Flute, the figures 1 2 3 represent the first second

and third Fingers of the left Hand; 4 5 6 & 7 the first, second, third & fourth Fingers of the Right Hand, where the Figures are placed under a Note the Fingers they represent are to be upon the Holes, and where the O appears they are to be off: the Figure 7 is for the Key to be shut, the O open. Be careful the Fingers stop the Holes perfectly close, & also the Leather on the Key, otherwise all your Endeavours to produce any degree of Tone, will prove abortive.

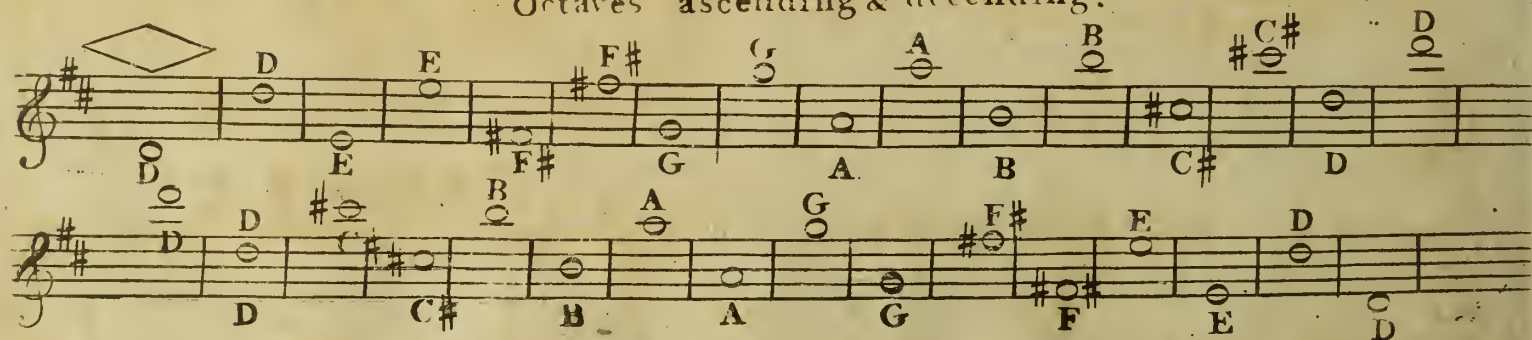
Gamut in D Major.

	D	E	F#	G	A	B	C#	D	E	F#	G	A	B	C#	D	E	F#	G	A	B
1	1	1	1	1	1	1	00	0	1	1	1	1	1	00	00	1	11	1	0	1
2 Left Hand	2	2	2	2	2	0	00	2	2	2	2	2	0	22	22	2	22	0	2	0
3	3	3	3	3	0	0	00	3	3	3	3	0	0	33	0	0	00	3	3	0
4	4	4	4	0	0	0	ways	4	4	4	0	0	0	44	ways	04	0	ways	44	0
5 Right Hand	5	5	0	0	0	0	ways	5	5	0	0	0	0	00	ways	00	5	ways	05	0
6	6	0	0	0	0	0	06	6	0	0	0	0	0	06	06	6	00	0	0	0
7 Key	7	7	0	0	0	0	00	7	7	0	0	0	0	00	07	0	77	7	7	0

The Learner being master of the Scale as far as double D, he must very carefully practise the Octaves, in the following Scale; taking care the Octaves are perfectly well in tune, with each other: — In order to acquire a smooth and equal Tone, he must observe, the lower Notes are brought out full, the upper ones clear (but not harsh).

by an increased Compression of the Lips, and by giving to the upper Notes of each Octave double the Velocity to the Air, I would recommend each Note to be sounded very soft (or Piano) at the Beginning, and by encreasing the Tone to Forte, or Loud in the Middle, then by diminishing it gradually to the end, as at the Mark over the first D: this being one of the greatest beauties on the Flute, after playing well in Tune. Keep the Lips, and Tone, also the Flute, very steady, holding each Note as long as he conveniently can, in the same breath.

Octaves ascending & descending.



The above Scale being well studied, go to page 3 paying particular attention to the Character and length of the Notes; which must be got by Heart; after which go to page 19

The following is a Complete Scale, of all the Natural Notes, and Semitones on the Flute, with the different ways of Fingering. The Natural Notes are distinguished by the Semibreve thus \bigcirc , the Semitones, (or Flats and Sharps) by the Crotchet thus \mid or thus \mid

may be referred to for any Note Flat, Sharp, or Natural. NB the first way of Fingering may be used in general, but in such Passages as you find it any ways difficult, use the second or third way.

A Complete Scale of Flats, Sharps & Naturals.

Right hand - Left hand

Key	D	D F	E	E F	F G	G	G A	A	A B	B	B C	C	C D	D	D E	E	E F	F	G
1	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	1	1	1	1
2	2	2	2	2	2	2	2	0	0	0	2	2	0	0	2	2	2	2	2
3	3	3	3	3	3	3	0	0	3	0	0	3	0	0	3	3	3	3	3
4	4	4	4	4	4	0	4	0	4	0	4	0	4	4	4	4	4	4	4
5	5	5	5	0	0	0	5	0	5	0	5	0	5	5	5	5	0	0	0
6	6	0	6	0	0	0	6	0	6	0	6	0	6	6	6	0	6	0	0
Key	0	7	7	0	0	0	7	0	0	0	0	0	0	7	0	7	7	0	0

Right hand - Left hand

Key	G	G A	A	A B	B C	C	C D	D	D E	E	E F	F G	G	G A	A	A B	B
1	1	1	1	1	1	0	0	0	0	0	1	1	1	0	0	0	1
2	2	2	2	0	0	2	2	2	2	2	2	2	0	0	0	2	0
3	0	0	0	3	0	0	3	3	3	0	0	3	0	3	3	0	0
4	4	0	0	0	0	4	4	4	4	0	4	4	0	0	4	4	4
5	0	0	0	0	0	5	0	0	0	0	5	5	0	0	5	0	0
6	6	0	0	0	0	6	6	0	6	6	0	0	0	0	6	0	0
Key	0	0	0	0	0	0	0	0	0	0	7	7	7	0	0	7	0

Character and length of the Notes in Modern Music and the proportion they bear in relation to each other. Read the following Scale thus; one Semibreve is as long as two Minims or four Crotchets &c &c; one Minim as long as two Crotchets, or four Quavers &c &c; one Crotchet as long as two Quavers or four Semiquavers &c &c; and soon with the other Notes.

One Semibreve is equal to

Two Minims or

Four Crotchets or

Eight Quavers or

Sixteen Semiquavers or

Thirty Two Demi Semiquavers.

A 1 Bar Rest

2 2 Bar Rest

2 4 Bar Rest

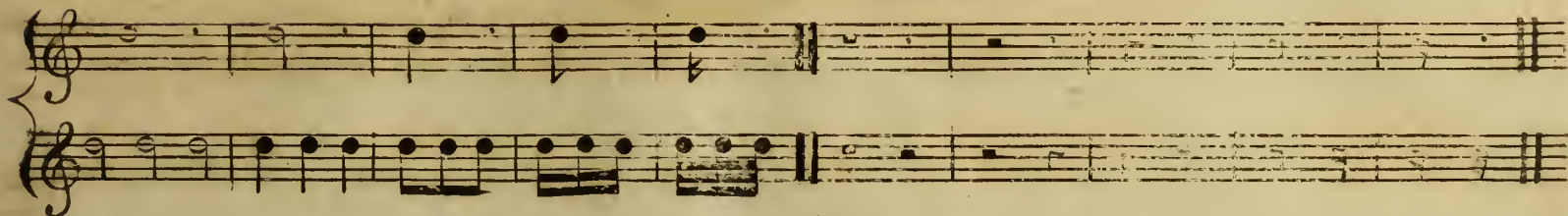
2 8 Bar Rest

2 10 Bar Rest

The marks following the Notes are called Rests when you meet with any one of them you must remain silent during the time of the Note they represent and are called a Semibreve Rest a Minim Rest &c The other Rests frequently occur in Music of two or more parts and are called a one Bar Rest a Two Bar Rest &c.

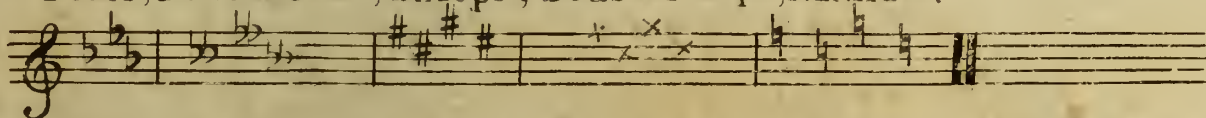
Of Dotted Notes and Rests.
A Point or Dot following a note or rest, makes such Note or Rest, half as long again thus, a Dotted Semibreve is as long as three Minims, a Dotted Minim as long as three Crotchets &c &c. See Examp of Dots.

Example of Dots.



Of Flats Sharps and Naturals.

Flats, Double Flats, Sharps, Double Sharps, Naturals.



Flats Sharps and Naturals are indispensable Characters in Music; a Flat being placed before any Note makes it half a Note lower, a Sharp before a Note makes it half a ^{note} higher, a double Flat two half Notes lower a double Sharp two half Notes higher a Natural placed before a Note made Flat or Sharp brings it to its natural State. Flats or Sharps placed at the beginning of any piece of Music affect all the Notes on the Lines or Spaces on which they are placed and all their Octaves above and below through the whole piece except contradicted by a Natural. All Flats Sharps and Naturals that occur in any piece of Music but those at the beginning are called Accidental Flats Sharps &c and affect only the Note before which they are placed and those on the same line or space in that Bar unless contradicted by a Natural; if the last Note in the Bar is affected by the Accidental and the first Note of the following is the same, and not contradicted the affect continues through the next Bar; And so in respect to accidental Flats & Sharps.

EXAMPLE of SHAKES.

The Shake is (one if not) the most Principal Grace in Music if well performed but should not be so frequently and Injudiciously used as is often the Case, a judicious Ear will greatly correct the abuse of it; observe the Shake^{is} made by first Playing the Note or half Note above, the Note Shook; NB: the Shake and all other Graces must be Played in Time The Beat is made by first Playing the Note or half Note below. A Plain Shake is only the articulate Sound of two Notes, put into equal motion.

Written

Plain Shake. Turned Shake. Shake & Grace. A Beat. Lasing Shake.









Played

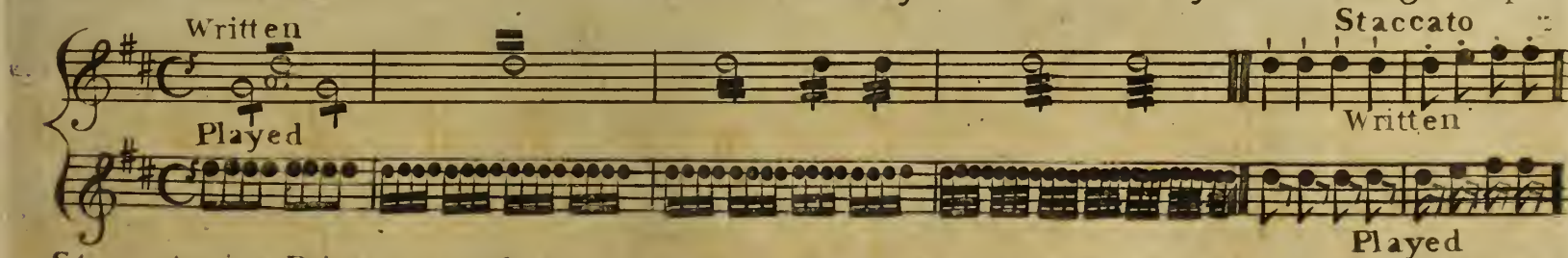
SCALE of SHAKE.



The Figures under the Notes show the Fingers to be shaken, referring to the above Scale, how performed

NB. The C[♯] is Shook by first making D, then Shake the 1st finger of the right hand. X C[♯] is Shook by first making D, then Shake the 2nd & 3rd fingers of the left hand.

EXPLANATION of Various CHARACTERS & MARKS.

The **G** or **Tiple** Cliff thus  is used for VIOLIN, FLUTE, CLARINET, &c. A Repeat thus  or thus  signifies the parts before or between either of the foregoing Marks must be played twice. A Slur thus  drawn over or under two or more Notes signifies the first Note only must be played with a Stroke of the Tongue, or the Bow, the rest closely connected together. A Figure 3 placed over three Notes of the same kind thus  must be played in the Time of Two. A Figure 6 placed over Six Notes thus  must be played in the Time of Four. A Pause thus  is to hold the Note longer than it is played in the other parts of the Tune or Air, and is frequently put over the last Note of a piece of Music to denote the finish. These marks  are used as Abbreviations, and may be understood by the following Example:



Staccato is a Point or Dot thus  or  & signifies the Notes over which stand must be played with Spirit and Taste and held only half the Time, the remaining part is made up by an imaginary Rest between each Note.

OF the APPOGIATURA.

The Appogiatura, is a small Note reversed, and always stands before the principal one it precedes, and is a principal Grace and may more frequently be used than any other, it is capable of great Expression if judiciously played, it is peculiarly graceful at the End of a Strain, by sustaining it as long as the time will admit; it is carefully attended to by

at the beginning but from the third above the Key Note, being a Flat or Sharp Third.
This mark $\sharp 3^d$ signifies a Sharp Third, this $\flat 3^d$ a Flat Third.

EXAMPLE of a Flat & Sharp Third, with the half Notes contained in each.

Key of C $\sharp 3^d$. Key of C $\flat 3^d$. Key of A $\flat 3^d$. Key of A $\sharp 3^d$. Half Notes.

NB. From E \sharp to F \sharp , also from B \sharp to C \sharp , is but half a Note.

Table of TRANSPOSITION.

Major, or Sharp Keys.

Minor, or Flat Keys.

Example of TRANSPOSITION.

all good performers both Vocal & Instrumental, See the following Example how written & played.

Example of the APOGIATURE

Written—

Before a Dotted Note &c

Played—

Of the TURN

The Turn is an elegant Grace when performed with great neatness, and Evenness of Fingering.

Plain Turn Inverted Turn After a Dot.


Written

Played

EXAMPLE of TRANSPOSITION, & Keys.

Transposition, is removing any Tune or Air into a higher or lower Key, within the Compass of Instrument; the following Table will Show how any Tune or Lesson may be Transposed into any Key. By a Key, is meant the fundamental Note of a Tune, which is always the last Note in the Bass, and generally in the Air or principal Treble; Observe there are but two Determined Keys; the Major or Sharp Third, & Minor or Flat Third; See Example of Flat and Sharp Thirds. A Key is not denominated Flat, or Sharp, by the Flat or Sharp.

EXPLANATION of the BAR

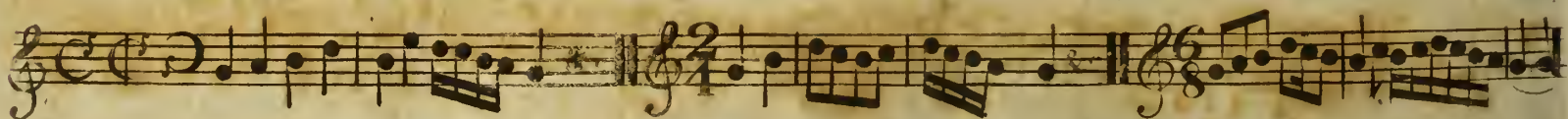
The Bar is a perpendicular Line across the five Lines  each Bar include more or less Notes as the Character of the Time requires which is signified at the Beginning of every Piece of Music, See Example of Time, A Double Bar is used to divide the Parts of Airs Songs &c.

OF TIME

Time is of the utmost consequence, and he that is not well acquainted with it can have no Claim to the Title of a Musician, and will never be able to play in Concert, or with any one else where there is more than one part; Time is divided by Bars, and each Bar is again divided into two, three, or more equal Parts, and is called either Common, or Triple Time &c.

EXAMPLE of Common- TIME

Common Time is divided into a equal Number of parts in each Bar, as Four Crotchets, or four quavers; (and is known by the following Character,) or there value in other Notes.



EXAMPLE of Triple TIME



For Counting and Beating of time See Page 15

OF COUNTING & BEATING OF TIME.

A Knowledge of Counting & Beating of Time is absolutely necessary to every one who is desirous of playing in CONCEPT; & should be well Studied, & Practised, as soon as the Pupil can play any little easy piece, or Air at Sight. In all kind of Time the Foot goes down at the first Note in each Bar; in Common Time the Foot is half down & half up in the Bar; in Triple Time the Foot must be down two thirds of the Bar, and up the last third, see the following Examples. The Letter D shows where the Foot must be down, the U where to beat.

COMMON TIME.

Count 4 Crotchets in each Bar.

Count 4 Crotchets in each Bar.

D U D U D U D U D U D U D U

When quick, count Two Crotchets in a Bar, when Slow, count 2 four Quavers.

The first system of musical notation for 'The Bird Song' is in G major (one sharp) and 4/4 time. It consists of a single staff with a treble clef. The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The key signature has one sharp (F#). The time signature is 4/4. The melody is written in a single staff.

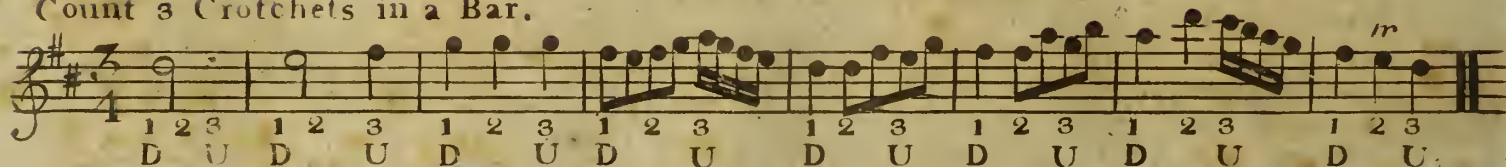
Allegro, count $\frac{2}{1}$ two in a Bar. $\frac{2}{1}$

[illegible]

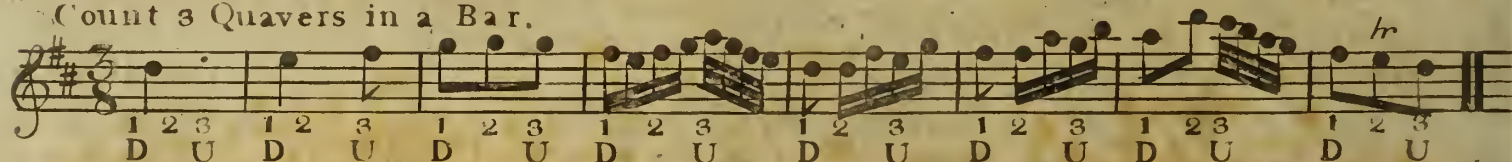
When flow, count Six, or two times Three in a Bar.

TRIPLE TIME.

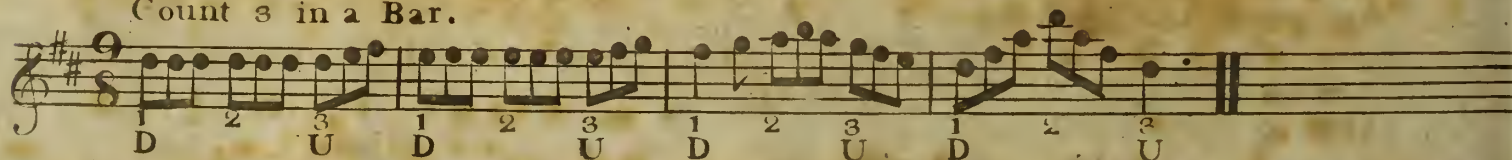
Count 3 Crotchets in a Bar.



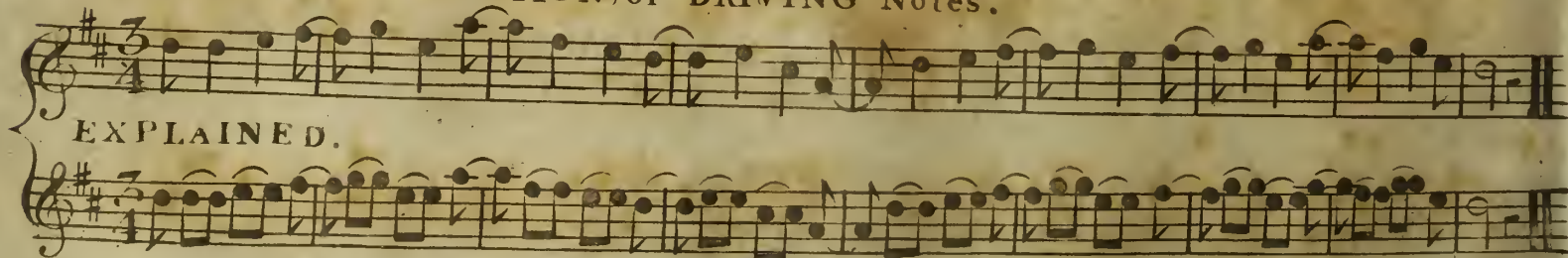
Count 3 Quavers in a Bar.



Count 3 in a Bar.



Exercise of SYNCOPATION, or DRIVING Notes.



EXPLAINED.

OF TONGUEING

Tongueing constitutes a very essential part in playing the Flute, it marks with precision the beginning and other parts of Musical Accents, Articulation &c; the most approved way is by the Action & reaction of the Tongue against the Palate, or Roof of the Mouth, as in pronouncing the Letter T or D; the first is most spirited the latter more soft and delicate: make the first Trial with the top joint of the Flute only, taking care the Tongue doth not impede the Tone which must immediately follow clear & full, after which put the Flute all together and do the same very distinctly, taking care the Tongue and Fingers move together. be careful to avoid the disagreeable and common habit of the Tongue passing between the Teeth and Lips, as if spitting something out of the Mouth.

DOUBLE TONGUEING,

is of the first importance in playing the Flute, it gives a Brilliancy of Articulation in the Allegro, as well as in the Largo, and renders quick passages easy where the common Tongueing is inadequate to the Rapidity. The most approv'd method is by the Action and reaction of the Tongue, in pronouncing the words Tootle Tootle, or Diddle Diddle, very distinct: make the first trial with the top Joint &c as in the above Example.

LESSONS for DOUBLE TONGUEING.

The image shows two staves of musical notation for flute lessons. The first staff is in 2/4 time, key of D major (indicated by two sharps), and contains the melody for the words "Tootle tootle tootle tootle tootle tootle too tootle too tootle too &c". The second staff is in 6/8 time, key of D major, and contains the melody for the words "Air 1st Tootle tootle &c too too too too too". Both staves use eighth and sixteenth notes to create a rhythmic pattern for double tongueing exercises.

AIR 2^d

Tootletootle & c - - - - - too too too too

too

AIR 3^d For Evenness of FINGERING & Double TONGUEING.

Tootletootle & c - - - - - too

toot tole - - too

OF THE LESS 'APPOGIATURA.

This Appoggiatura is chiefly made use of in quick movements; and when it occurs is always flured immediately in to the Note following; it is also placed at the beginning of a Lesson or Piece of Music, to take off the harsh and disagreeable effect it otherwise would have, were it not for the aforelaid Note.

EXAMPLE.

Pleyel's German Hymn; With the Fingering to each Note.

Left Hand	1	1	1	1	1	1	1	1	1	0	1	1	0	1	0	1	1	1	1	0
Hand	2	2	2	2	2	2	2	2	2	2	2	2	2	0	0	2	2	2	2	2
	3	0	3	3	3	3	3	0	3	3	3	3	3	0	0	0	3	3	3	3
Right Hand	4	0	4	4	0	4	4	0	4	4	4	4	0	0	0	4	4	0	4	4
Hand	0	0	5	0	0	5	0	0	5	5	5	5	0	0	0	0	5	0	0	5
	0	0	0	0	0	0	0	0	0	6	0	0	6	0	0	0	0	0	0	6
Key	0	0	7	0	0	7	0	0	7	0	7	7	0	0	0	0	7	0	0	7

Romance de Richard.

1	1	0	1	1	1	0	0	1	1	1	0	0	1	1	0	0	0	1	0	1	0	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	2	2	2	2	2	2
3	3	3	3	3	3	0	3	3	3	3	3	3	3	3	3	0	3	3	3	3	0	0
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	0	4	4	4	4	4	4
5	5	5	0	5	5	5	5	5	0	0	5	5	5	5	5	0	5	0	5	5	5	5
0	0	6	6	0	6	6	6	6	0	6	6	0	6	0	6	6	6	6	6	6	6	6
7	7	0	7	7	7	0	7	7	7	7	7	7	7	7	0	7	7	7	7	0	0	0

AIR in D Major For Two FLUTES. — Count two Crotchets in a Bar.

Primo

Allegretto

Secondo

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Air for Two Flutes — Count three Crotchets in a Bar.

Primo

Secondo

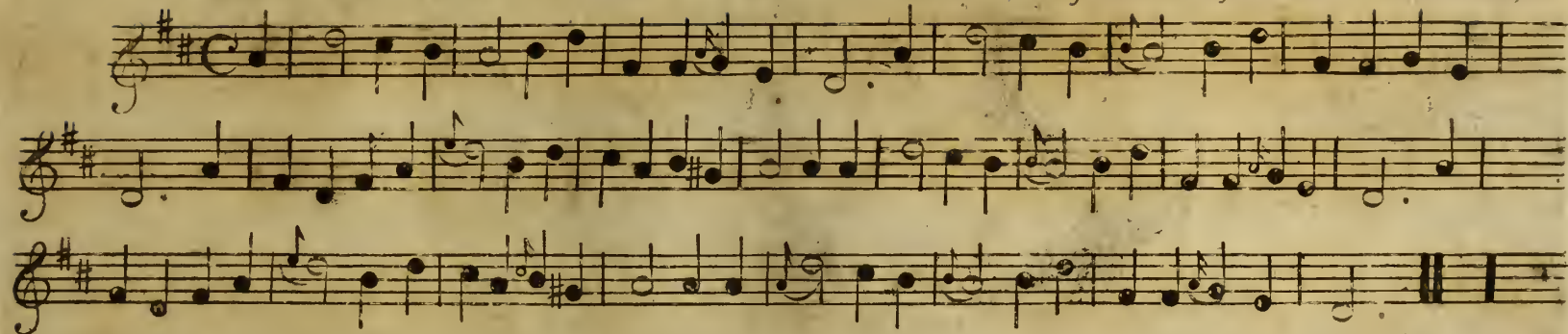
1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

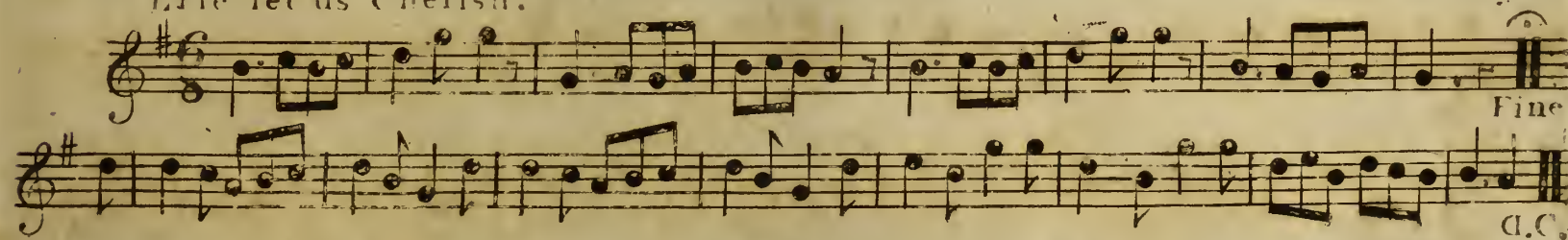
Blue Bell of Scotland.

21

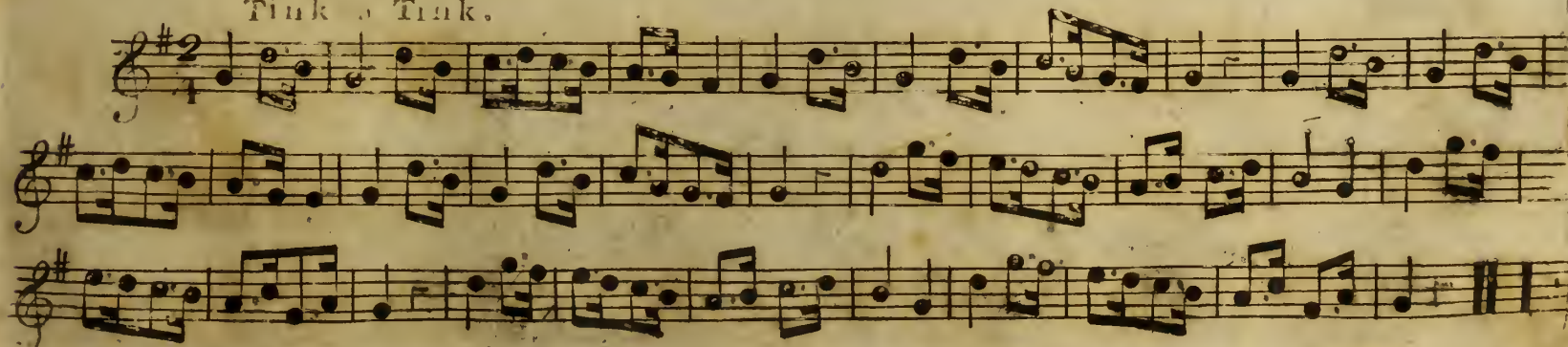
This Air may be Play'd an Octave higher



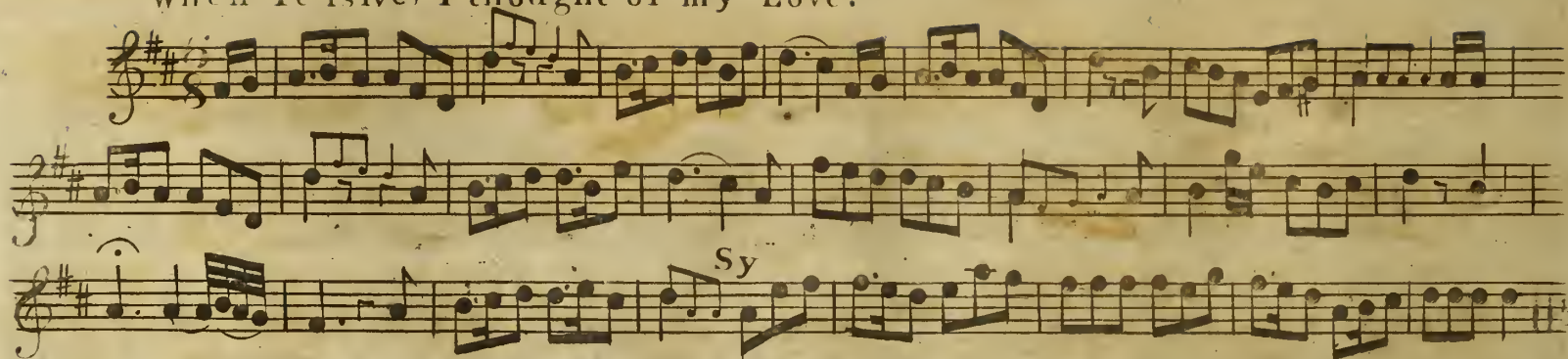
Life let us Cherish.



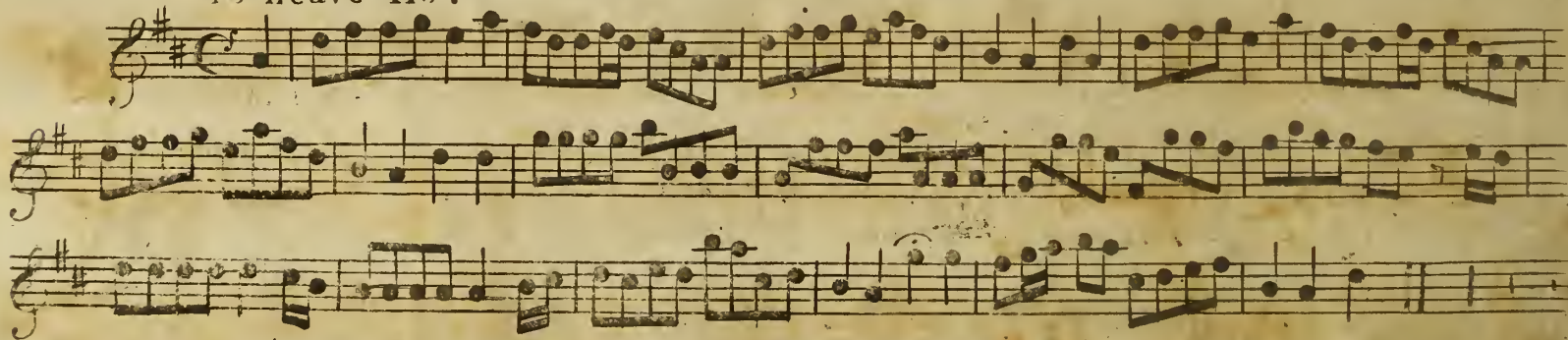
Tink a Tink.



When Pensive, I thought of my Love.



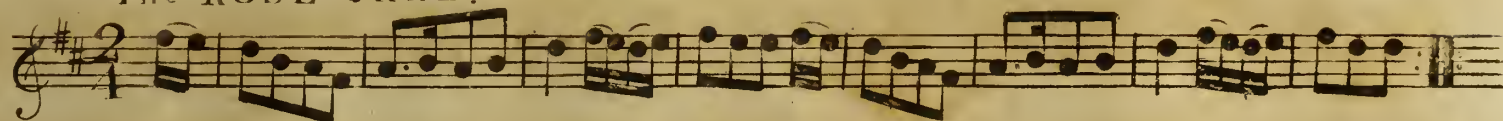
Yo heave Ho.



Within a Mile of Edinburgh.



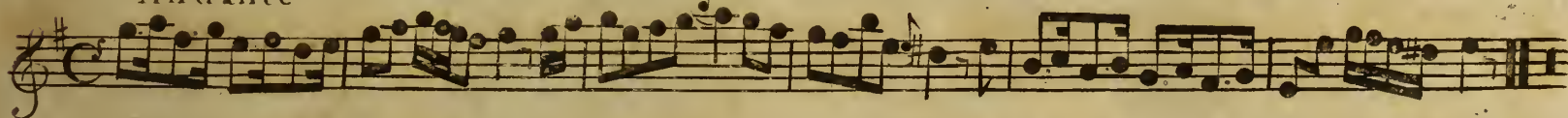
The ROSE TREE.



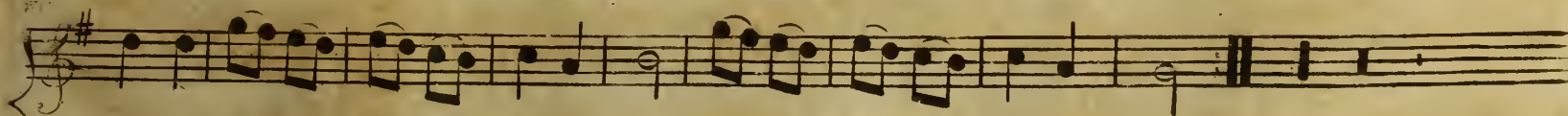
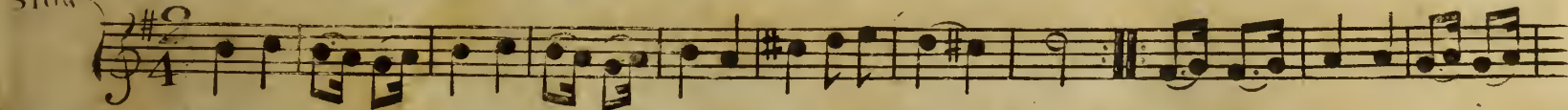
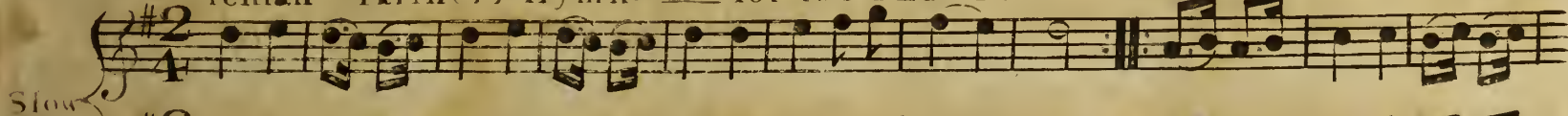
OWEN (E b3d)



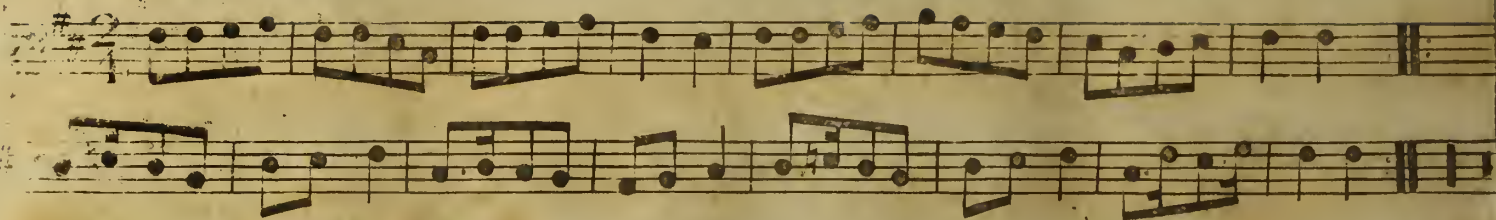
Andante



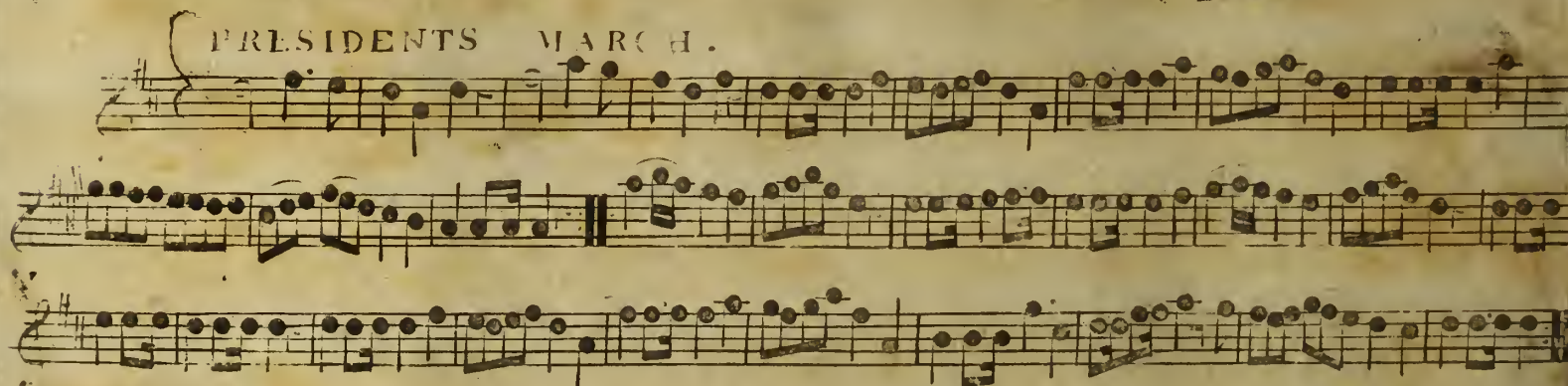
Sicilian Mariners Hymn. — for two FLUTE.



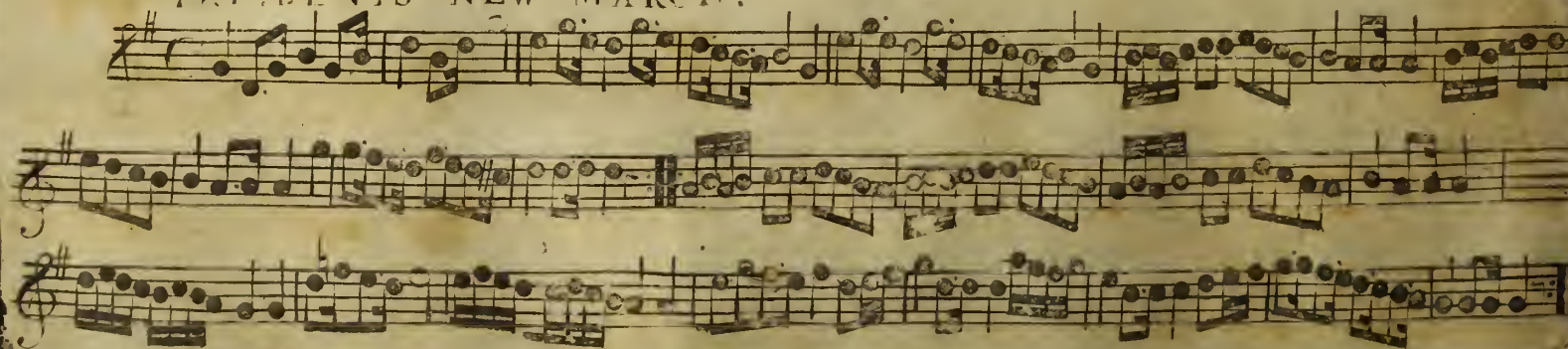
YANKE DOODLE.



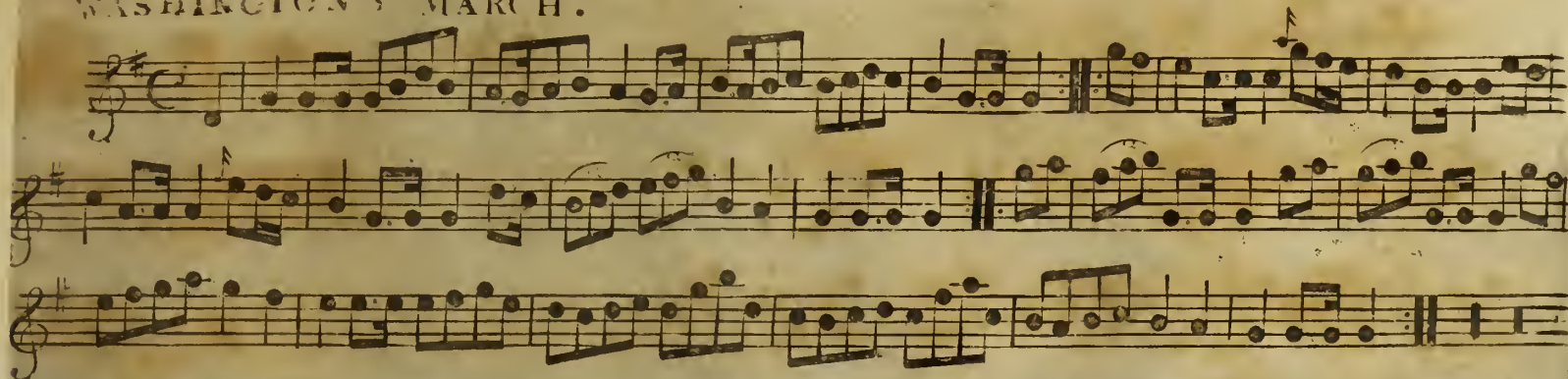
PRESIDENTS MARCH.



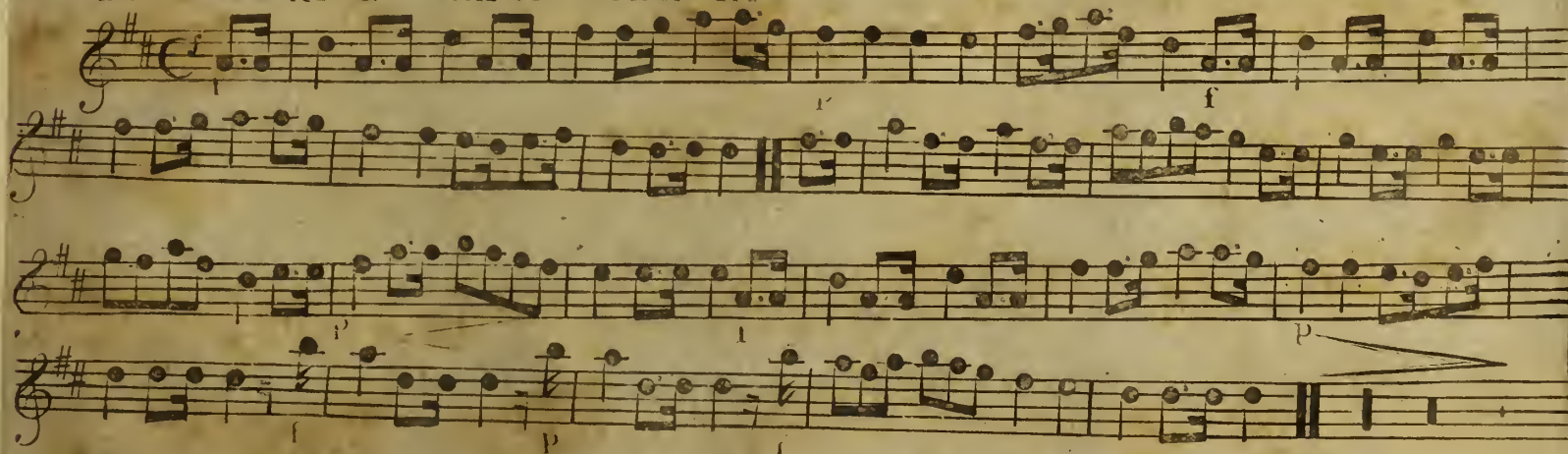
PRESIDENTS NEW MARCH.



WASHINGTON'S MARCH.



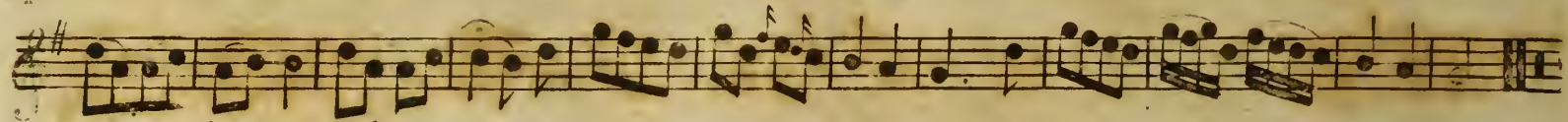
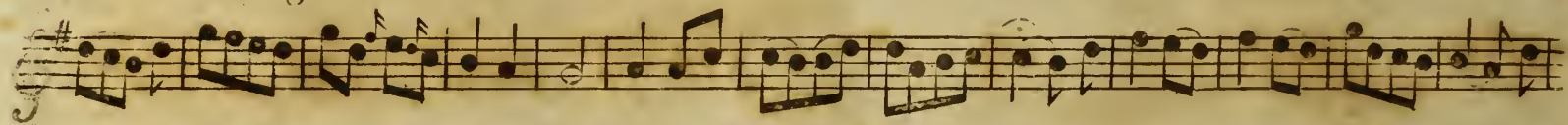
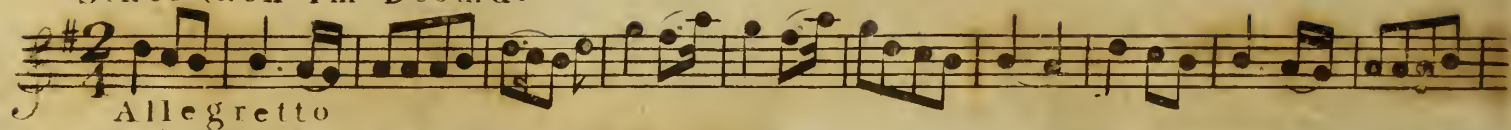
BUONAPARTES GRAND MARCH.



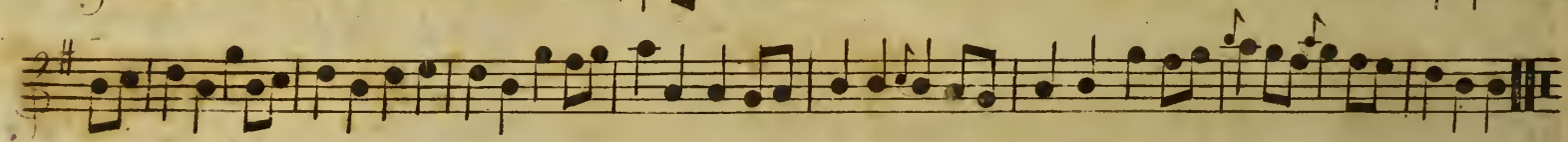
FREEMASONS MARCH.



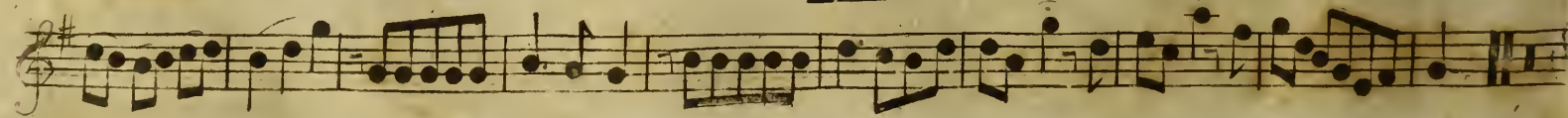
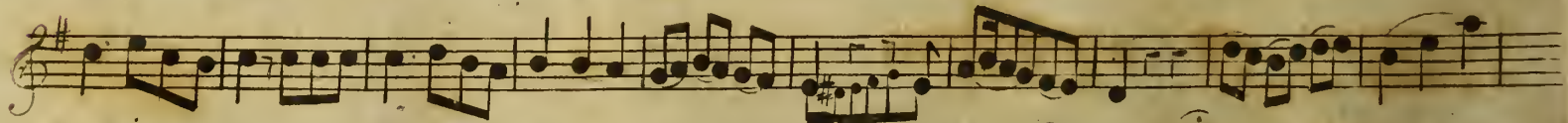
Since then I'm Doom'd.



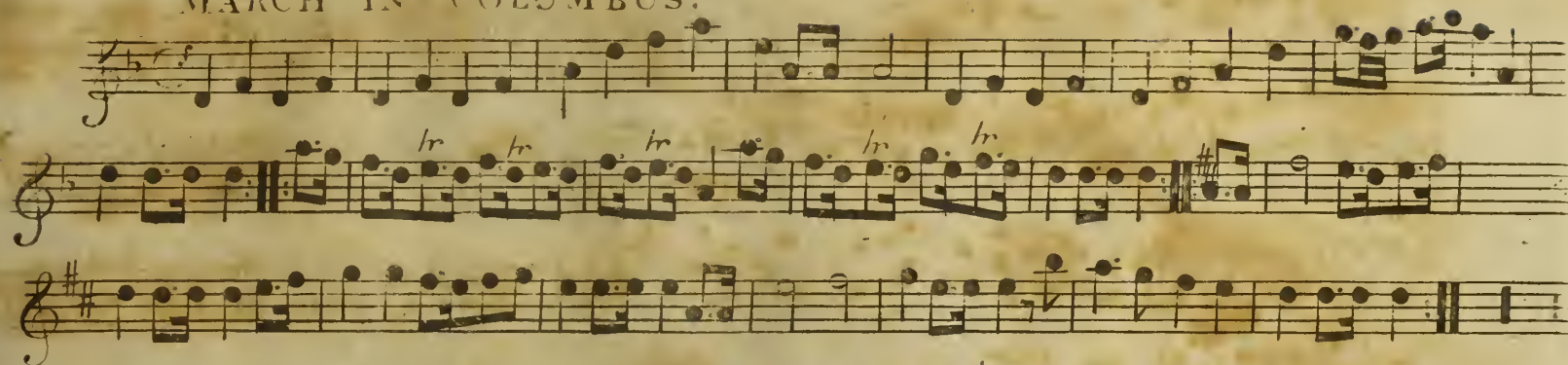
White Cockade.



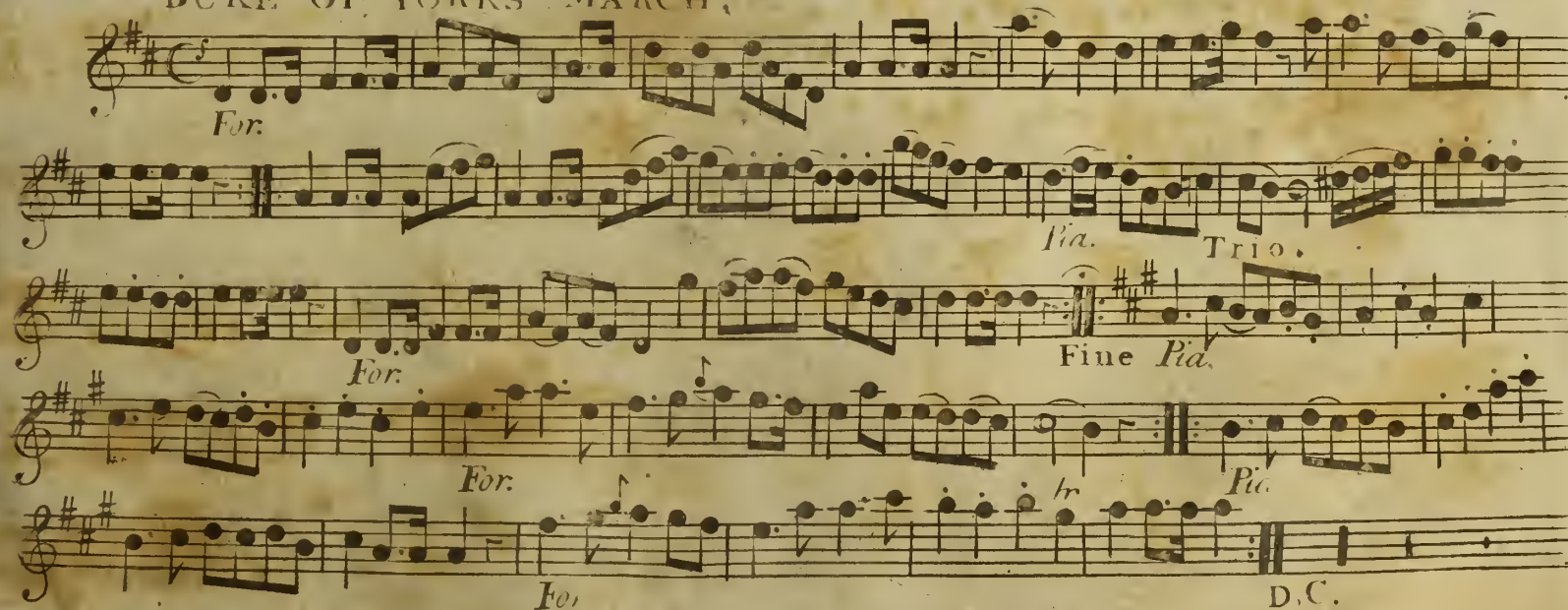
The Little Sailor Boy



MARCH IN COLUMBUS.



DUKE OF YORKS MARCH.



Magie Lawder, with Variations for Flute, or Violin

Brisk. The Bass may be continued through the whole of the Air.

The musical score is written on 12 staves, alternating between treble and bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'f' and 'p'. The piece is marked 'Brisk.' and includes a note that the bass line can continue through the entire air.

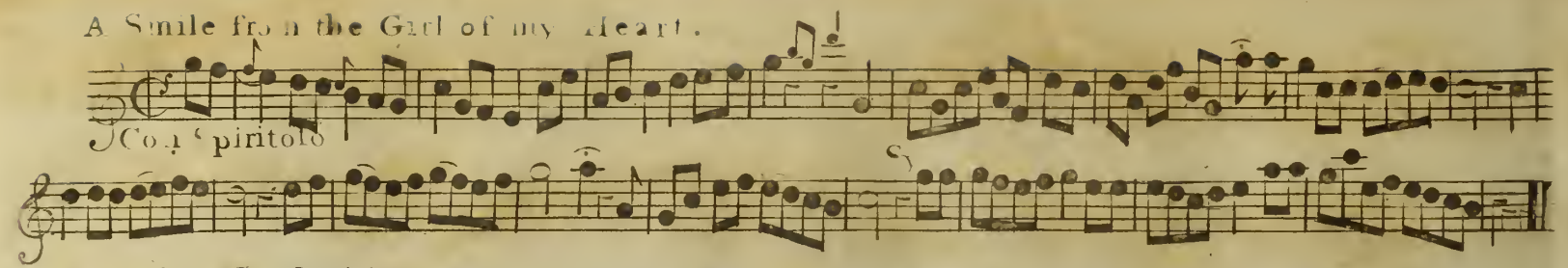
A handwritten musical score on eight staves, likely for a violin and piano. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The score is divided into sections by repeat signs and includes the following annotations:

- Var. 2^d**: Located between the second and third staves.
- Var. 3^d**: Located between the fourth and fifth staves.
- Viol.**: Written above the sixth staff.
- Tr**: Trill markings are present above several notes throughout the score.
- 3**: Triplet markings are present above groups of notes in the seventh and eighth staves.

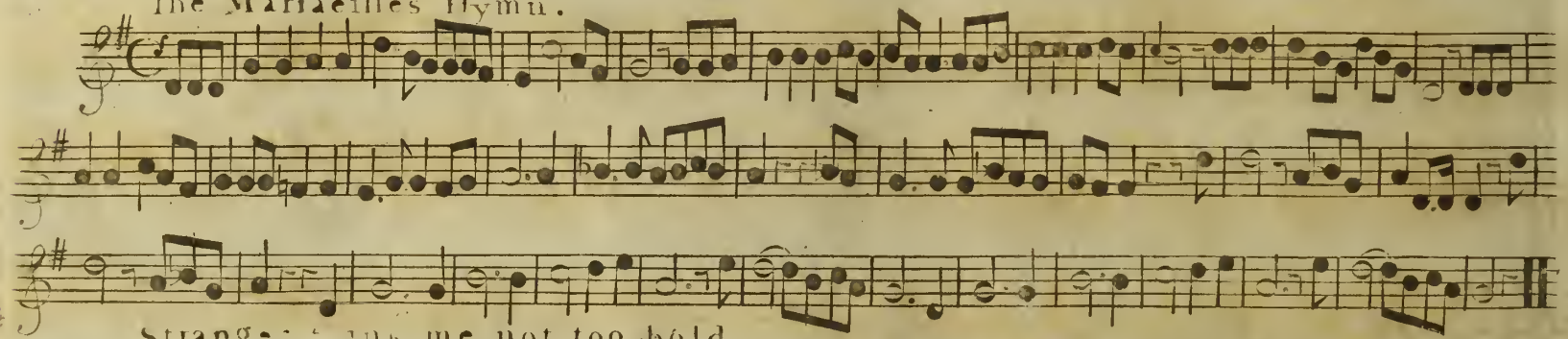
The manuscript shows signs of age, including some staining and wear at the bottom of the page.

A Smile from the Girl of my Heart.

Co. 4 'pintolo

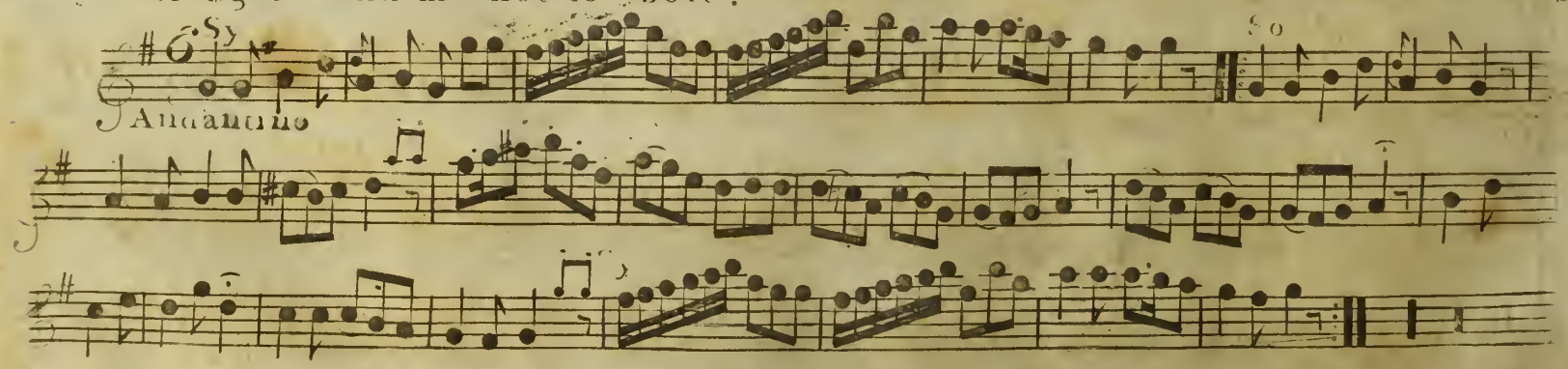


The Marseilles Hymn.

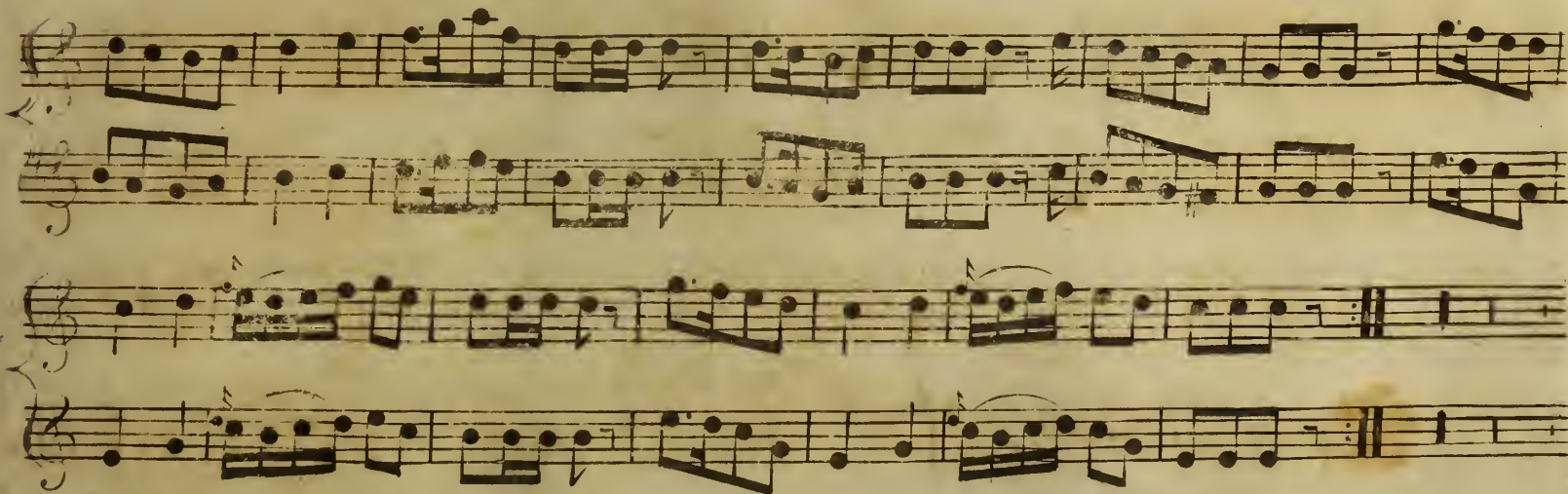
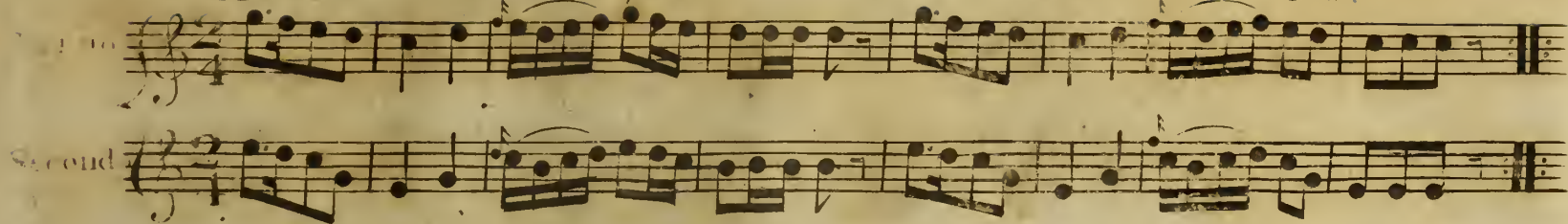


Stranger - think me not too bold.

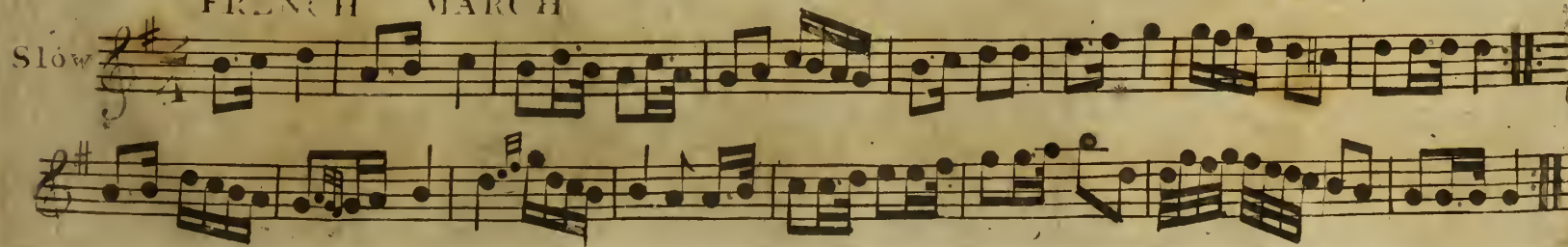
Andantino



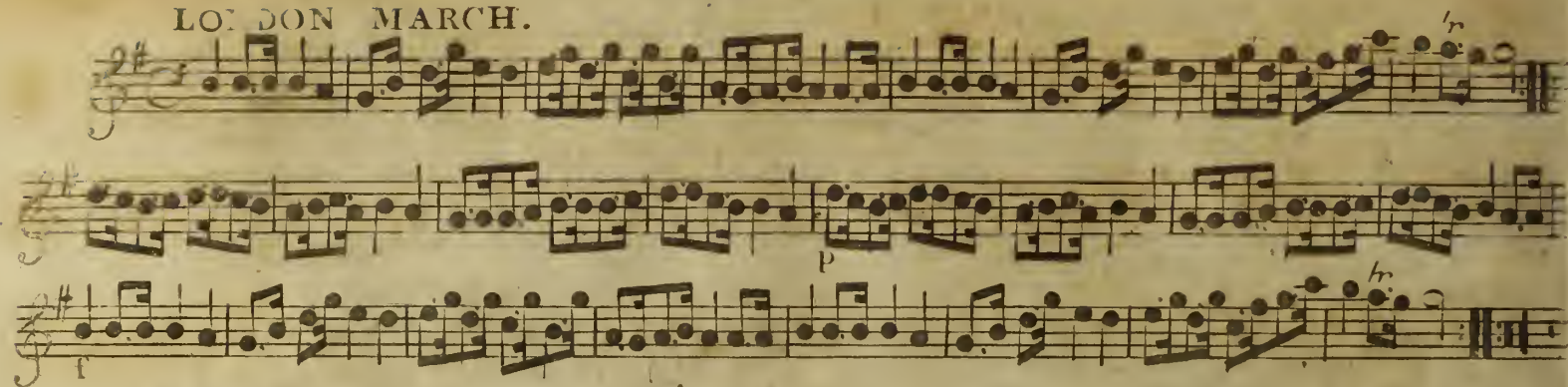
MARCH IN BLUE BEARD — For two Flutes, or Violins.



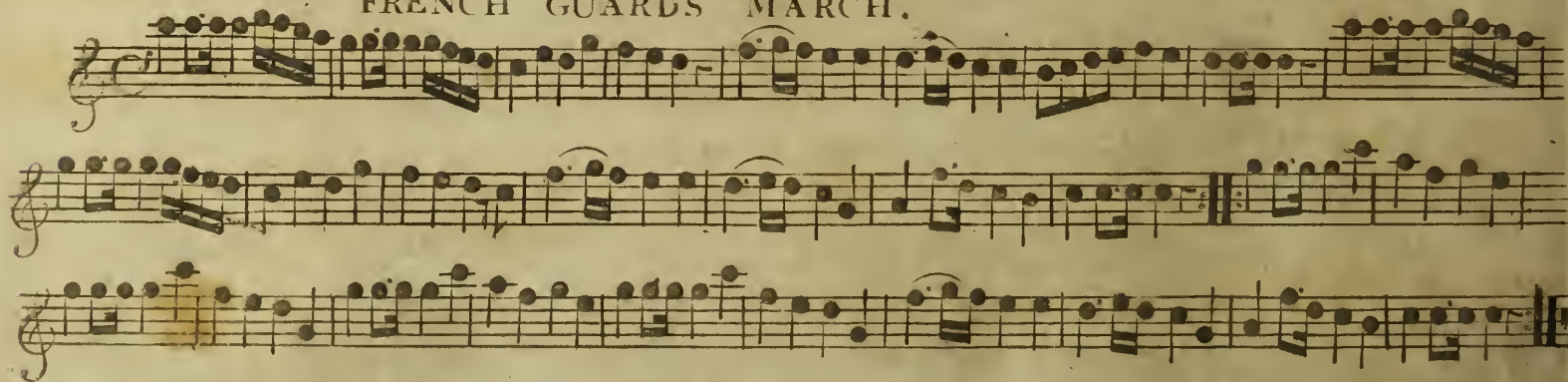
FRENCH MARCH



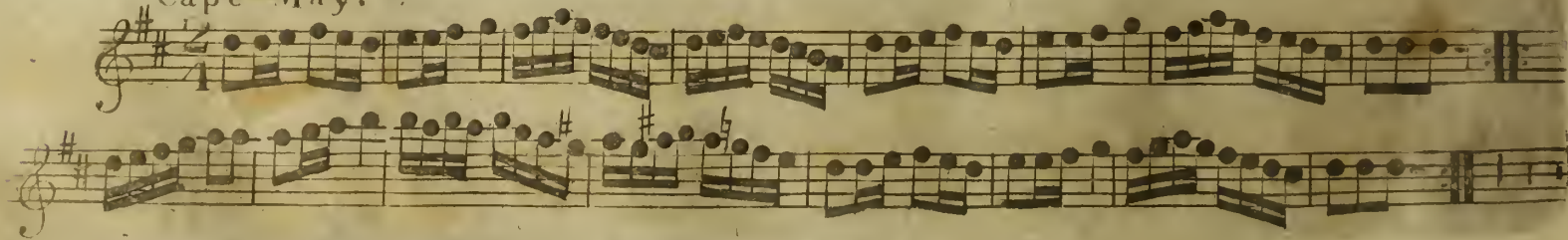
LONDON MARCH.



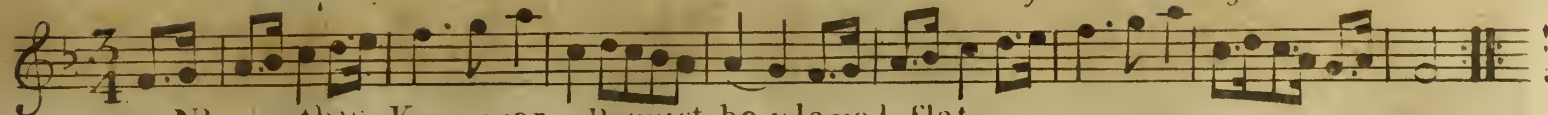
FRENCH GUARD'S MARCH.



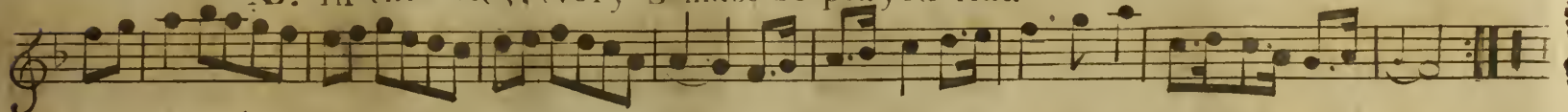
Cape May.



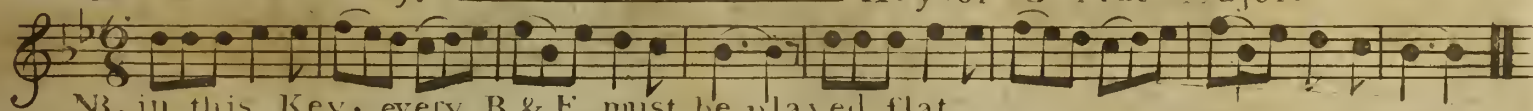
The YELLOW HAIRE D LADDIE. ————— Key of F Major.



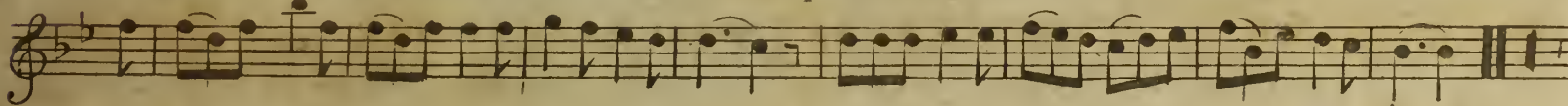
NB. in this Key, every B must be played flat.



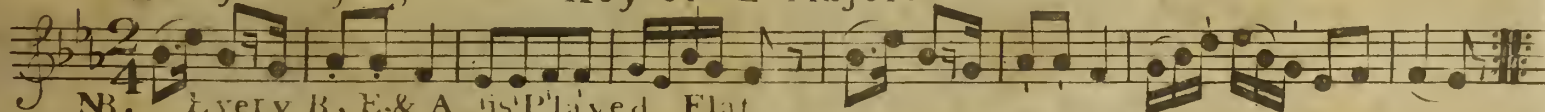
Drink to me only. ————— Key of B Flat Major.



NB. in this Key, every B & E, must be played flat.



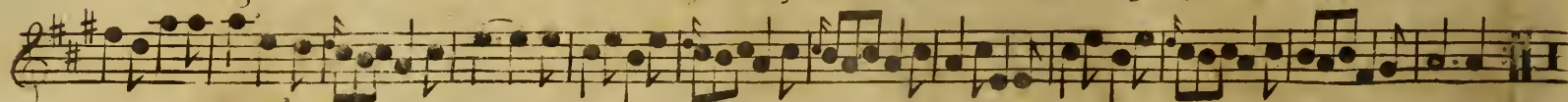
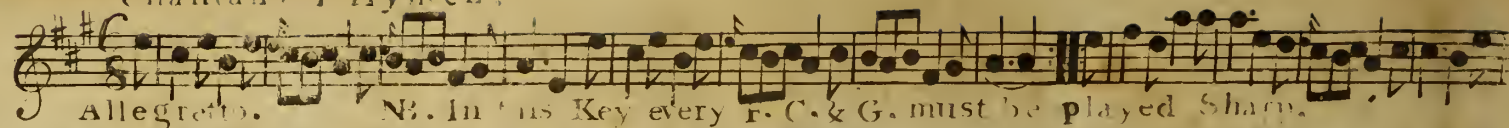
Air by Pleyel, ————— Key of E Major.



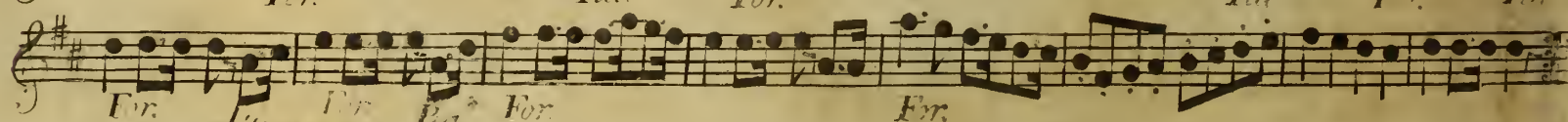
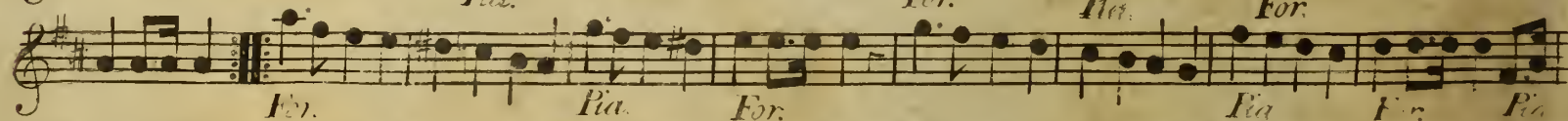
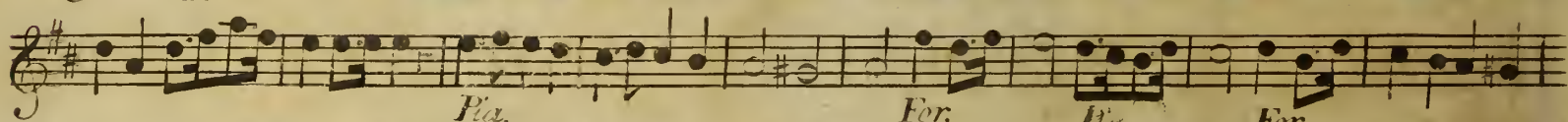
NB. Every B, E & A is Played Flat.



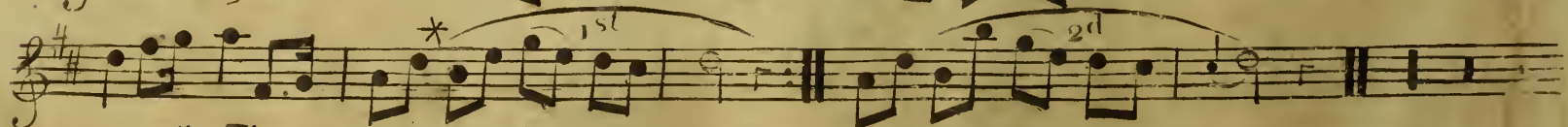
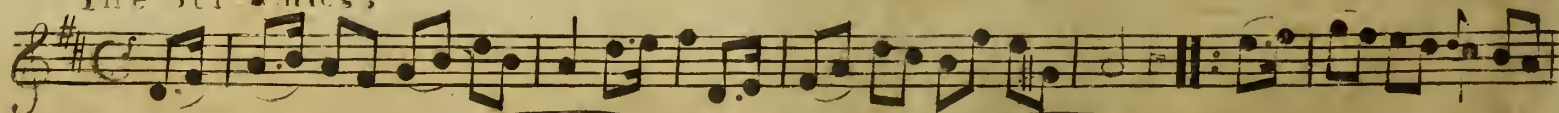
Chantans T Hymen.



JEFFERSONS MARCH, performed at the Grand Procession in Philadelphia 4th of March 1861.



The Streamlet.



* These Bars are omitted the Second time Playing.

an **EXPLANATION**
of various terms used in music

A Tempo, in strict Time.

Adagio, slow Time.

Ad Libitum, at Pleasure.

Affetuoso, Tenderly.

Agitate, Agitated.

Allegro, quick Time.

Allegretto, not so quick as—

Allegro.

Al Segno, signifies to begin

again at the ♯. or Repeat

and finish at the double—

Bar, or the Pause.

8vo. an Octave higher than—

written.

Amoroso, or *Tendrement*,

nearly as *Affetuoso*.

Andante, rather slow & distin

Andantino, slower than *An-*

dante.

Arioso, in the Stile of an Air.

Arpeggio, or *Arpeggiato*, re-

quires that the Notes of a

Chord shall be played suc-

cessively.

Assu., to Augment the qui-

ckness or slowness, as *Al-*

legro assai, very brisk;

Largo assai, very slow.

Bis, play those Bars twice

over which it is placed.

Brillante, in a brilliant Stile.

Brio, Spirit, as *con Brio*,

with Spirit.

Cantabile, in a vocal Stile.

Cinquantu, a Sort of commo

Air.

Capriccio, an Extemporary,

a piece of Music, in wh-

ich the Author, without

any Restraint of Music,

gives Liberty to his Fa-

ncy, nearly the same as

Preludium.

Coda, conclusion or Appendix.

Con Commato, with easy.

Crescendo poy Calando, or

◊ a gradual Rise and Fall

of the Sound.

Crescendo Rimforzando,

or ◊ a gradual Rise of

the Sound.

Da Capo, signifies to be-

gin again, and end wi-

th the first Part.

Diminuendo Calando, or

◊ a gradual Fall of the

Sound.

Di Molto, very, as *Allegro*

di Molto, very fast; *La-*

rgo di Molto, very Slow.

Dolce, Dol: sweetly, tenderly.

Duett, Duetto or *Duo*, a

Piece for two Parts, eit-

her Vocal Instrumental.

Finale, the last Movement

of a musical Piece.

Finis, Fine, Fin, denote

the End of any Move-

ment or Piece.

F. or *Forte*, loud.

FF. or *Fortissimo*, very loud

Gicesto, Just, Exact; as a

Tempo *Gicesto*, in just

and exact Time.

Grave, very slow Time.

Grazioso, in a graceful,

pleasing Stile.

Gusto, Taste, as *con Gusto*

with Taste.

Largo, very slow.

Larghetto, not so slow

as *Largo*.

Legato, Slur'd, a Stile of

Playing in opposition

to *Staccato*.

Lentamente, rather slow.

Lento, very slow.

Loco, after having played

the Octave above, to

play the Notes again

as they are written.

Mestoso, Majestic, in a

bold Stile.

Manando, decreasing in

Sound, see *Diminuendo*.

March, or *Marcia*, a Mili-

tary Air; generally pl-

ayed by Wind Instruments.

Ma, but

Meno, less

Mesto, in a Melancholy Stile.

Mezzo Forte, or *m.f.* sof-

ter than *Forte*.

Mezzo Piano, or *m.p.* so-

fter than *Piano*.

Moderato, Moderate

Molto, very, see *di Molto*.

Minuet, or *Minuetto*, a

serious Dance of a mo-

derate Movement in

Triple Time.

Perdendo, see *Calando*.

Piano, or *P.* Soft.

P. Assai, or *Pianissimo*,

very soft.

Piu, More.

Poco, little; as *Poco Piu*,

a little more.

Pomposo, in a Grand Stile.

Presto, very quick.

Prestissimo, more quick

than *Presto*.

Primo, first.

Primo Tempo, according

to the original Time.

Quasia, almost.

Rallantando, gradually

slackening the Time.

Rondo, Rondeau, a piece

of Music in which the

first Part is repeated onc

or oftener, in the course

of the Movement; and

with which it finally end

Seberzando, in a playful

manner.

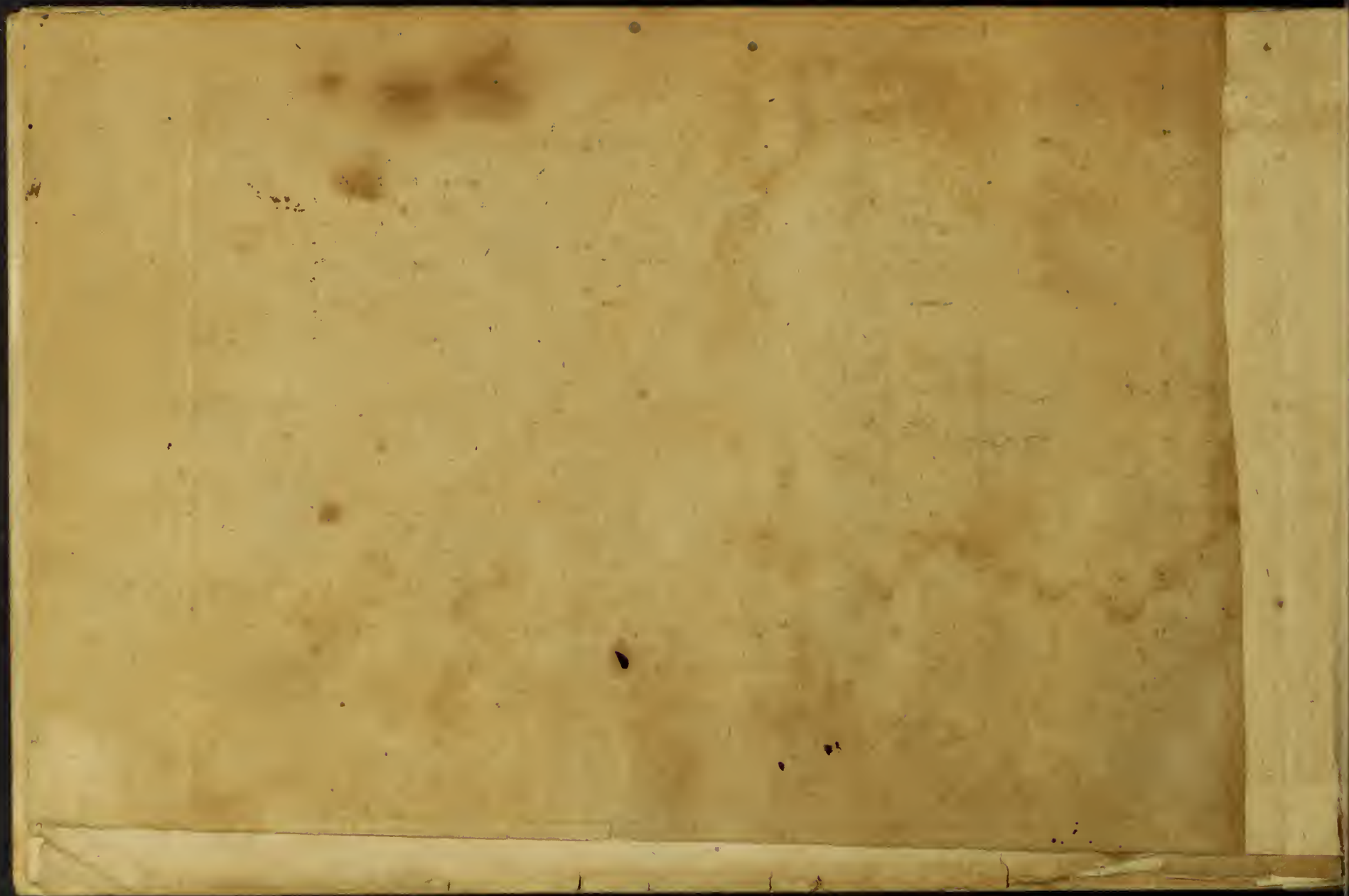
Segue, to continue or follow

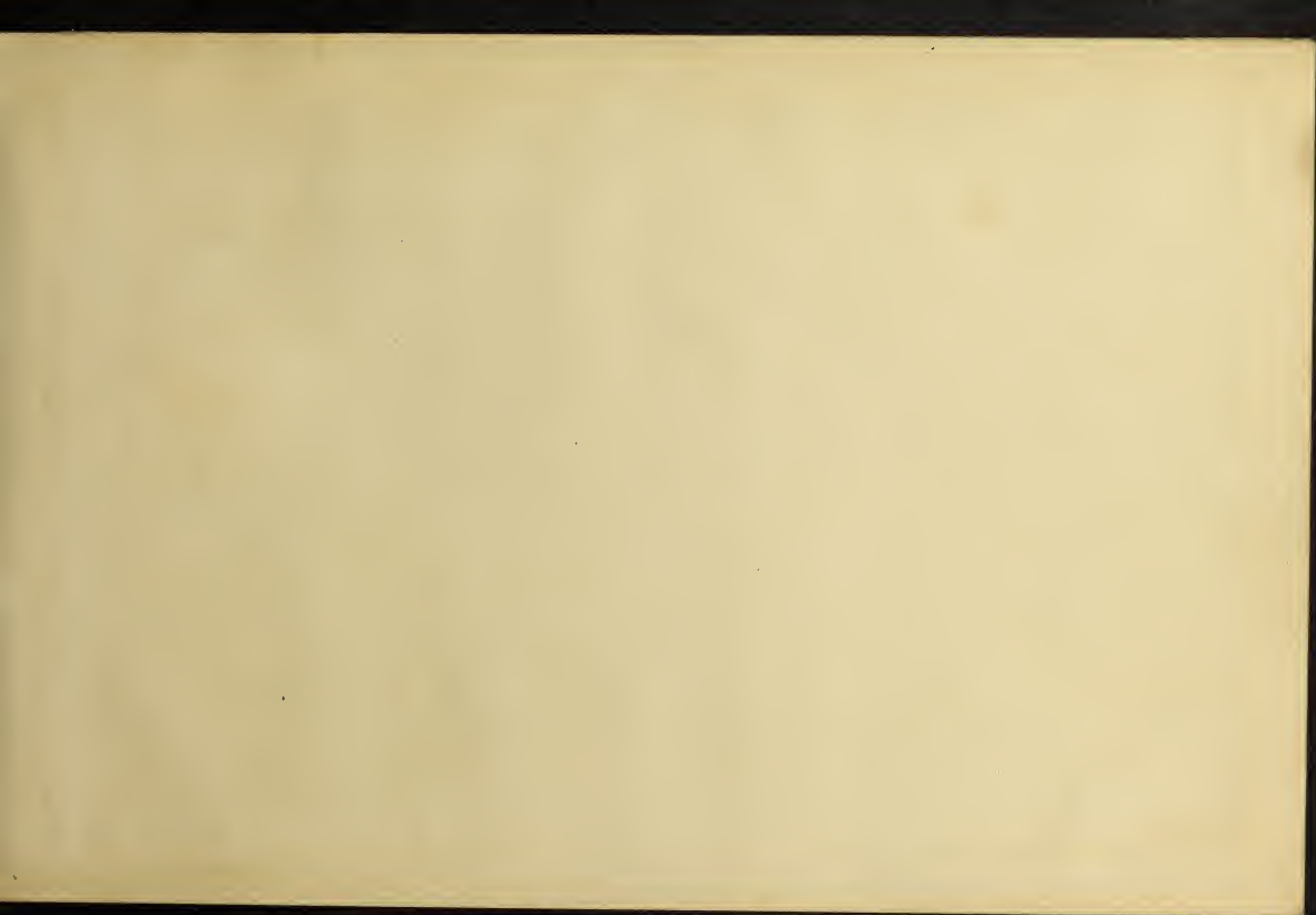
Semplice, with Simplicity.

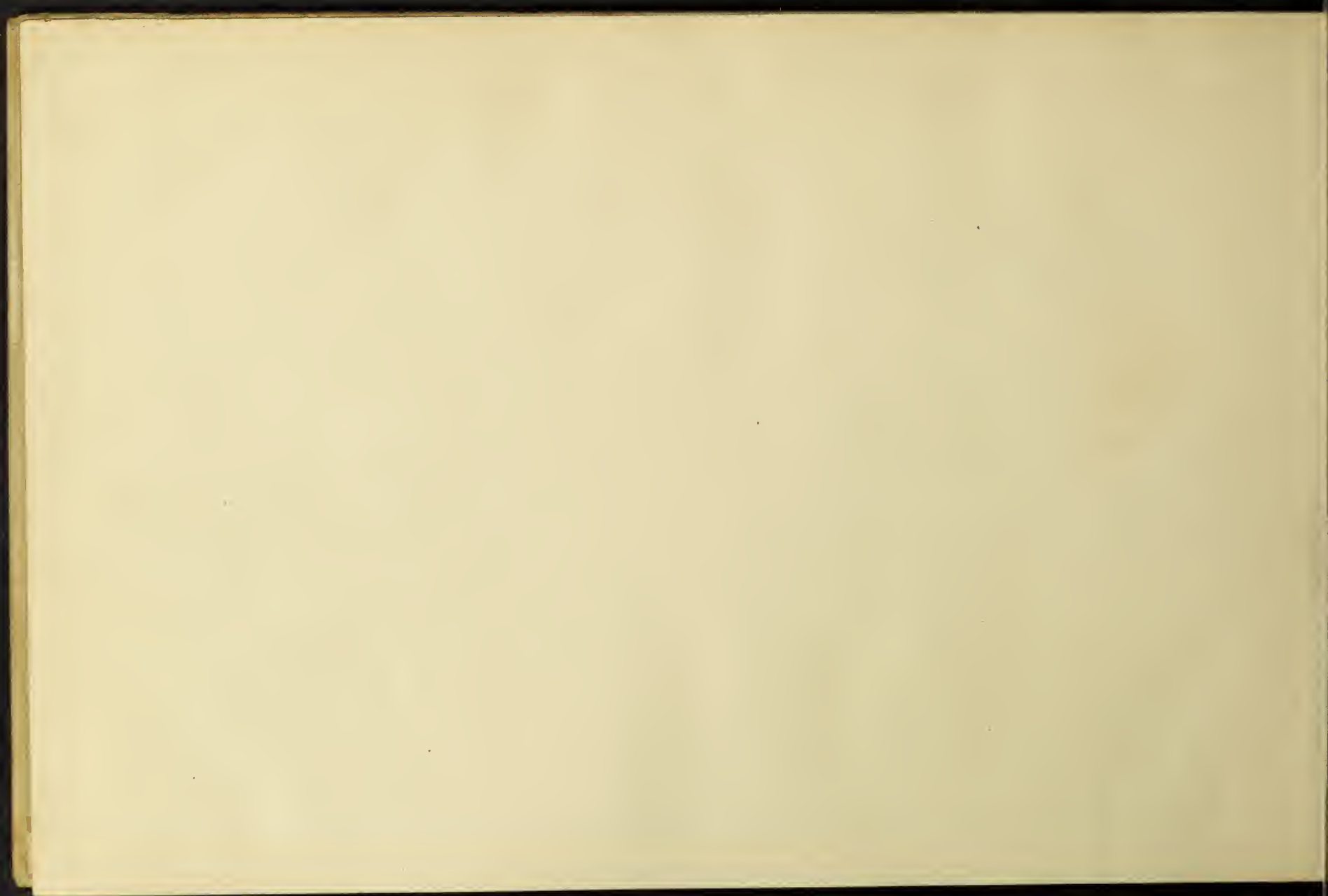
Senza, without.

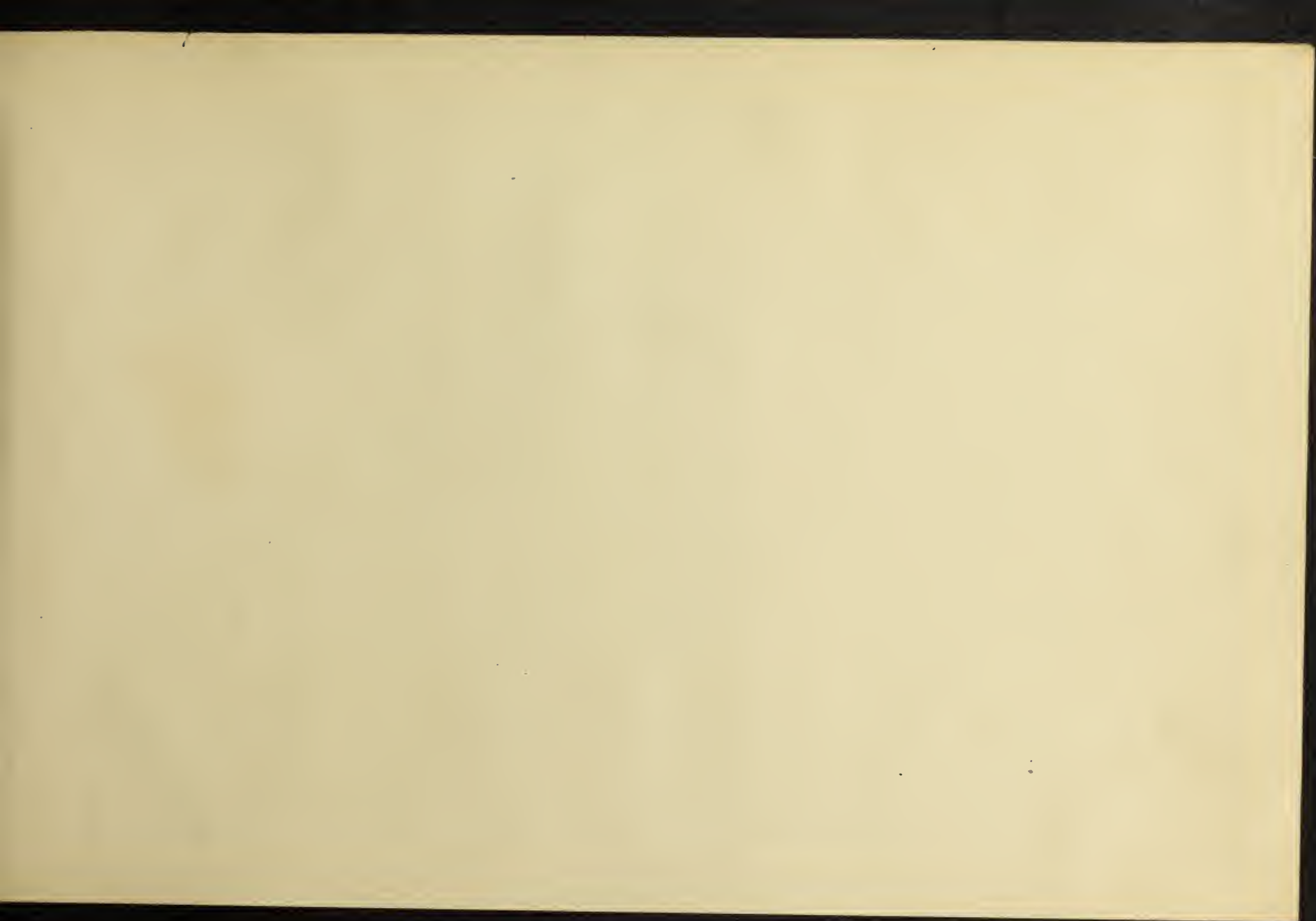
Spirito with Spirit.

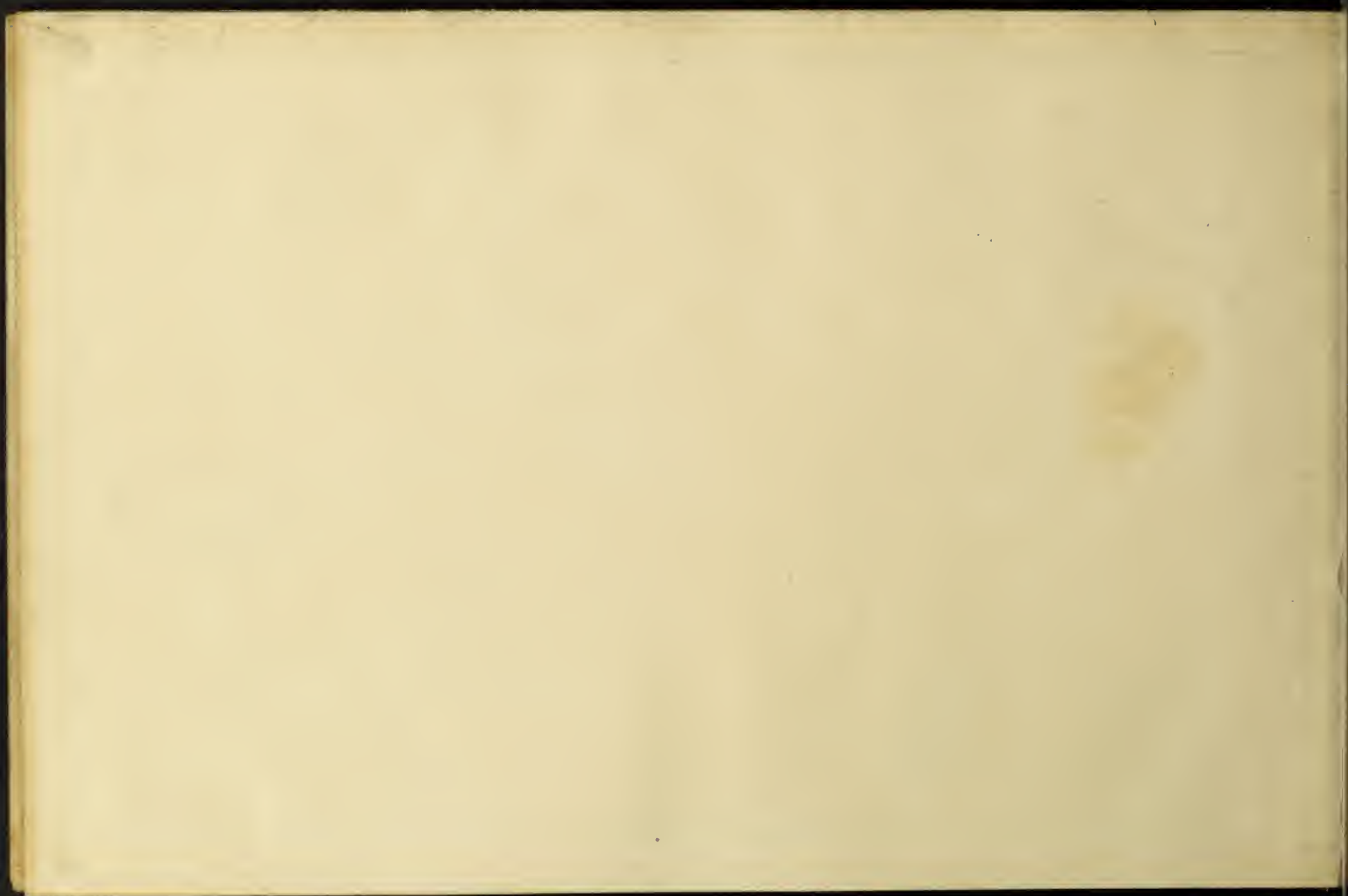
Spiritoso, with much Spirit











100
100



